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## THE WORLD'S METROPOLIS.

LONDON, Nov. 10, 1880.

What a wide difference there is in the appreciation that a manager bestows upon the work of the critics when their remarks are favorable as compared with his opinion of the same authorities' verdicts when they are adverse. There are several successful plays now running in London; plays which have received press notices of a kindly nature, calculated to cheer both manager and actors, and it is positively charming to notice how all these agreeable remarks are reproduced day after day with such introductions as "the Times remarks," or "the Daily Telegraph observes." Of a truth it is a temptation to a critic to be less severe, upon occasion than possibly strict justice would require, for the gratification of seeing his comment printed again and again with introductory flourishes intimating that these are indeed words of wisdom and worthy the careful attention of all mankind. Of such ink spreading St. Anthony's must be Messrs. Sala and Scott-Clement if that ilk, for are not their remarks about The World at Drury Lane given the honor of large type in every London newspaper, following the dignified announcement (in extra large roman capitals) "G. A. Sala says" and "Clement Scott says," such and such things about young Mr. Harris' production. Never mind if the sentiments they express turn out to be of the most usual and commonplace character, never mind, in fact, what they do say or what they don't say, it is sufficient, or ought to be, to know that, touching the point involved, "G. A. Sala says" something, and Clement Scott also volunteers a few remarks. As for Mr. Augustus Harris, in addition to the bad taste thus expressed, he impresses into his advertising matter, quotations from each and every print that refers in any way favorably to the Drury Lane entertainment. Thus in a paper published to day, the critical commendations of the two notabilities above referred to are separated by an eulogium upon The World culled from the sanctified columns of the Protestant Standard! It would only be fitting to insert an extract from the elegant Police News by way of contrast. Nevertheless, let it be noted that Mr. Harris deserves no small meed of approbation for the enterprise with which he is conducting his first season at old Drury.

For he is by no means the only manager who considers it advisable to pay for the reprinting of favorable criticisms. The management of the Imperial Theatre occupy daily half a column in the principal papers, with extracts from press notices; and the Globe reproduces at much length observations upon Les Mousquetaires. The various expressions of admiration at Mr. Boucicault's playing of Daddy O'Dowd also find daily resurrection in the newspapers to a great extent; and Mr. Hollingshead has always been noted for his love of such resuscitated notes of admiration, as well as for, occasionally, breaking a lance with his critics. And now Mr. Toole, or his manager, has taken to quoting the Times, and this is what he, or the two of them, reproduce: "How the character of Doubleback is acted may be safely left to the imagination of all—and they must of necessity be many—who are acquainted with the writings of Mr. Byron and the acting of Mr. Toole." That a writer on the Times should evolve so sly and delicate a piece of satire, is surprising; but that Mr. Toole should reprint it with evident delight, is astonishing.

The long expected adaptation of Annie Mie the most successful of the various pieces produced by the Dutch company during their visit in the Summer saw the light last week at the Prince of Wales, the title role being undertaken by Miss Genevieve Ward, who it was expected would in this part increase the great impression she made in Forget-Me-Not. The result has not unfortunately justified this hope. Mr. Clement-Scott who has undertaken the translation and re-arrangement has only succeeded in producing a very sombre picture that is full of incongruities, but allowances ought to be made for the fact of its being the first adaptation of a Dutch play ever attempted, and also for the wide difference that naturally exists between the tastes of the English and Dutch people. The Hollanders are about as gloomily stolid as compared with the English as the latter are solemn in comparison with the French. Therefore the fate that would attend a literal translation of a Dutch play in France would probably be unpleasant.

The story of Annie Mie is painfully mournful. That young person has in company with a young English engineer, (this gentleman is substituted for a Dutch character in the original), wandered so far from the path of strict virtue that she becomes the mother of a daughter almost immediately upon the dismissal of her lover by her elderly papa, who, as is usual with papas, disapproves of the match. The old gentleman, discovering what is o'clock (so to speak) goes after the engineer, stabs him, and undergoes three years imprisonment for the attempt to murder that it resolves itself into in the eye of the law. All this, and more is supposed to occur during the entracte, for by the second act the unborn babe of the first has developed into a young woman possessed of two lovers of regulation pattern—i. e. one virtuous and one vicious. The latter possesses somehow or other a knowledge of the secret of the young girl's birth, which has been kept from her, she supposing herself to be the child of a dead sister of Annie Mie. He endeavors to force his suit with the daughter by threatening to Annie Mie to expose her shame unless she assails him. Then this

noble minded woman arises and gets her to her daughter and herself confesses the whole truth. The engineer turns up again, marries Annie Mie, legitimizes the young lady, defeats the villain, and bestows his daughter's hand upon the virtuous lover—all in the space of ten minutes by the clock. There are two somewhat powerfully conceived characters in this besides that of Annie Mie herself, the father, and the objectionable lover. In the first part Mr. James Fernandez played with much intensity and in the second Mr. Flockton was tolerably successful. Mr. Forbes Robertson, one of the best and most scholarly young actors on the stage and Miss Clara Graham, as the lovers, are excellent while Mr. Edgar Bruce is out of his element as the engineer, though the nationality of the part has apparently been changed solely on his account. As Annie Mie, Miss Genevieve Ward was disappointing but then much is now expected of Miss Ward, and a performance that would be thrilling if given by any one else, is not considered remarkable when given by her. Add to this that on the opening night she was suffering from a severe cold and a good case has been made out for excepting Miss Ward from "first night criticism."

It is said that Mr. William Schwenck Gilbert, was among the most enthusiastic landlators of Messrs Stephens and Solomons', Billee Taylor, on the occasion of its production at the Imperial Theatre. Assuming the gentleman's presence, it may very easily be admitted that he experienced an agreeable evening's entertainment, for Billee Taylor, while copying the works of the modern dramatic Gemini to an extent, that makes imitation pleasant flattery, by no means dangerously rivals the Pinafore or the Pirates. The music is the best thing about it, except the acting, so Mr. Gilbert finding his own particular department, scarcely threatened, may, well have been disposed to lavish kind expressions upon Mr. Stephens. Not that he is generally given to softness of language as regards fellow laborers in the dramatic vineyard. As for Billee, considerable, in fact very considerable audiences continue to attend the Imperial on his account.

The piece certainly goes well, it is not indeed until afterwards, that we ask at what they have been laughing and what applauding, and that the defects become apparent. A very humorous bit of acting is given by Mr. J. D. Stoye who has not appeared in London for some years, as Ben Barnacle the bo'sun of the Thunderbomb and chief of the press gang. Miss Kathleen Corri sings well and acts better as Phoebe the Charity girl, who follows the false but virtuous Billee to sea, disguised as a sailor. The other characters being less important, are proportionately less ably played. Great and effective use is made of the chorus—in the disposition of which, as in the stage management generally, Mr. Charles Harris manifests much skill. The scenic arrangements are very good—realism extending in the first act to a case full of live pigeons, and in the second (Portsmouth Harbor), to a fleet of vessels, which one by one make sail and back across the stage en route to various antipodean destinations.

Miss Kate Lawler has now added to the questionable attraction of Mr. Byron's Bow Bells, an after piece which may be described as centipede—since it is supported by about a hundred legs. It is entitled Don Juan, and is written by the Brothers Prendergast. These gentlemen may be embryo geniuses or they may be familiars of the stage, hiding their lights under pseudonymous bushels; at any rate their production is weak to a degree in the essential components of a good burlesque. Miss Kate Lawler, as is of course natural, assumes the role of the Don, and Mr. E. Righton plays a part not much in connection with Don Juan, in which he is not particularly funny. Mr. T. P. Haynes endeavors to be comic, and must not be blamed for his want of success, and Mr. F. Wyatt gains much applause in one of his fantastic dances. Mr. Phillip Day, a good comedy actor, is really out of place in this sort of entertainment. But the feminine element, which is of course the only attraction, is both extensive and various, and is ungrudgingly displayed. The student of comparative anatomy has not another such school in London, for he beholds at one and the same time, samples of the slender or willowy description of women in immediate juxtaposition to specimens of the more burxom dwarfed oak variety. The ladies to whose keeping these assorted examples of evanescent charms are temporarily entrusted, succeed in posing picturesquely, and in enjoying themselves upon the stage in an obtrusive manner, that somehow detracts a little from the satisfactory effect that their mere presence excites. Possibly, however, such an uncompromisingly evident quantity of fleshly charm should not be described as "mere."

The unfortunate bantling of Mr. Fred Hay—Mabel—passed quietly out of the world soon after its birth, and the position it occupied on the boards of the Olympic is now given up to a somewhat more robust production.

This is Mr. James Welling, Jr.'s adaptation of Ouida's novel, Held in Bondage, which he has re-christened, Delicate. Mr. Welling has succeeded rather better than do most adapters of novels, for as a rule, such efforts are decidedly productive of unsatisfactory results. The elegant story of gentle Ouida's imagination of the man who marries a woman, whom he had some years before seduced with its attendant consequences, is worked up into a drama of an interesting, if not very

wholesome description. The role of the heroine (which seems hardly the correct designation when applied to so very wicked a person) is well sustained by Miss Amy Steinberg, who created the part when the play was produced at the Park Theatre in distant Camden Town. Probably with a view to improve the rendering, the other parts, however, were given to fresh actors, when the transfer to the comparatively aristocratic Olympic took place, and now many people enquire where the improvement is manifest.

The extended series of Promenade Concerts at Covent Garden Theatre is now over, and the house will remain empty until pantomime time. It was generally supposed that the extension was undertaken as an adventure, by Mr. Samuel Hayes. If any one tells you that, that was only Messrs. Gatti's amusing little way of running a cheaper and more profitable scheme, don't you believe it. But that the entertainment was below the standard of Messrs. Gatti's concerts was unfortunately too evident. Not but that Mr. Weist Hill is a capable musician, nor that the programmes were composed entirely of valid items; but there was a decided tendency to noise and clap trap; little but inefficiency amongst the instrumentalists (as compared with the orchestra of the late series); and no efficiency at all, amongst the vocalists. Julien's unmusical piece of nonsense, The British Army Quadrilles, proved invariably the most appreciated morceau! On the last night, devoted to the benefit of Mr. Hayes, the principals from the Globe appeared after the performance at their own theatre, and sang a selection from Les Mousquetaires.

This piece has proved very successful, and will hold the boards for a long time to come. Mr. Henderson is very fortunate with his two comic opera houses, for Olivette, at the Standard, has settled down for a run that will very likely be as long as that of Madame Favart. The Gav'nor, at the Vaudeville, also draws sufficiently to justify Messrs. James and Thorne in keeping it in the bill at their house. At any rate, they do keep it in the bill. It is unnecessary to state that the Pirates of Penzance repeat their genteel villainies, as usual, while La Fille du Tambour Major is as successful as ever, at the Alhambra. Once more in possession of his old house, the Haymarket—to which he has a lesser's right for the Winter season—Mr. John S. Clarke is going through his usual round of characters. As for the Bancrofts, they are still in holiday retirement. There will be very little of interest transpiring between this and Christmas, except Mr. Booth's various assumptions. The first of these has already taken place—but consideration must be withheld until next week. W. C. T.

PASSION PLAY.—"Not a proper subject for the playhouse.—Edwin Booth."

PASSION PLAY.—"Not only a degradation to religion, but to the drama itself; and an insult to a profession filled with noble men and pure women. A. Oakey Hall."

## FROM THE OTHER SIDE.

The Paris Opera has begun the musical rehearsals of the "Tribut de Zamora."

M. Emile Zola is preparing for the Ambigu a drama derived from his work "La Cure."

M. Truffier, pensionnaire of the Comedie-francaise, will shortly be married to Mlle Mole of the Opera Comique.

Herr von Dingelstedt, the director of the Vienna Opera, have from ill health resigned his post, Herr Jahn, of Wiesbaden, has been appointed his successor.

The Opera Comique will revive this winter L'Aumoulier du Regiment, an operetta by M. Hector Salomon, which was formerly performed at the Theatre Lyrique.

Michel Strogoff, a new spectacular play by Jules Verne and D'Ennery, has been produced at the Chatelet Paris with great success. The costumes and stage effects are very fine.

The Comedie Francaise will soon begin the rehearsal of La Crete Rouge, a one-act comedy, by M. Paul Delair, which will be played for the retiring performance of M. Talbot. On that occasion M. Geffroy, a former societaire and father-in-law of M. Talbot, will reappear for the last time in one of his Don Juan d'Aultriche. Shortly after the Theatre Francaise will commence rehearsing the Visite de Noce, by Alex. Dumas.

The prospectus of the Philharmonic Society of Vienna, of which Hans Richter is the conductor, announces the following performance:—Beethoven's third, fifth and eighth symphonies and overture to Fidelio; Berlioz's overture to Les Francs Juges; Brahms' two new overtures Gade's symphony in B flat; Goldmark's overture to "Peutisla"; Liszt's Festklänge; Mendelssohn symphony in A; Schubert's symphony in C; Schumann's symphony in C and overture to Julius Caesar; Volkmann's symphony in D minor, and Wagner's introduction to Tristan und Isolde.

CRUIZETTE, of the Comedie Francaise, is having it all her own way since the departure of Bernhardt. Cruizette has three very beautiful children, and though she is Made-moiselle, they accompany her everywhere, and are well cared for by their respective fathers. One of them, a boy, is the acknowledged child of the Duke d'Aumale, son of Louis Philippe, and is the exact image of his grandfather. In Cruizette's more beautiful days she sat as a model for the figure of "Truth," now on exhibition in the Luxembourg, which represents a perfectly nude woman with a lamp in her hand. When this picture was completed she went to see it with a number of friends, among them a rich but very stupid young Marquis, who inquired: "Mademoiselle, why do you carry a lamp?" To which Cruizette responded: "Mon Dieu, monsieur, j'en cherche mes habits." (I am looking for my clothes). Cruizette is no longer beautiful. She has grown very stout, and has the air of a voluptuary. She is very popular, and gives elegant receptions weekly at her luxurious residence. At these receptions, she has always present her children, and takes pleasure in calling attention to their beauty, and their resemblance to their fathers.

## GOOFTY GOOFT ON DER DRAMP.

SUMMER FOUR.

Dis vas von of your freezy vindy mornings, Sharley; a goot morning for cornet and drompene blayers to be out. Dey cood fill ub a morning like dis, und had enuff vind to last dem six weeks of dey didn't dook doo many encores. Look at dot feller's hat flew! My crasious, dot vas vindy, und some of dese big mound comedians round here bedder shday in der house, or der vind vill got in der mounds und darn dem inside out. Und der comedians vash'd der oney vons round here dots drouped mit enlargement of der mound neider—no, sirree, dere vas many a vindy rooster on der Shquare, ven der vind vas plowing a perfect calm, und der comedians vas all in bed or on der ear in some oder place. I dell you of a man vood sot down und bleef efryingd dwo or ore of dese fellers vood dlell in boud dwendy dree minutes by der clock in der bier saloon on der corner, he vood be so full of vind dot he vood look like an inflated life breserfer, und so lightheaded dot of he didn't had bricks in his shoes, he vood vent ub like a palloon und land almost anyplace. I dell you, Sharley, ven a growd of dese actors (?) gid togedder, der Arapien Nighds Enderdaimend vos noding comared mit der experiences. Poor dings.

Dis vas Danksgrifing week Sharley, und efrypody vas subsoed to say "Durkey," although I'm fraid dot many a actor dot vas looking for durkey vill got "der goose." Dis vas a grade veek for "Shuaps" doo. Efrty town of any size anyveres near to a large city vill be billed from ven end to der oder und der inhabidands kin vent und save "Der Hunkery ker blunk Aggravashon" in "Der Pierads of Penn Yan," or "Von Nighd in Den Bar rooms," like id vas nefer saw beforo. I dell you, Sharley, Danksgrifing vas a redeemer to a goot many round here, of id oney come vonce in dree or four years dey vood shdarf for someding to drink und dey vood be so hunery dey vood had no blace to shleeb. Poor dings. I ofden vunder sometimes, Sharley, how some of dem vood got along of dot vash'd for Danksgrifing, und of any von glass of beebles ought to gafe danks on dot day id vas der Schooner Frigate. Dey'm grade fellers, Sharley, und dey nefer miss a drink. Of you go in a saloon, und you dond ask dem ub to deef bar, dey vill led you know dey'm der midney sudden. Dey vill commence singin "Shood Olt Acquaintance be Forgod," or inquire how beissness vas in der last town. Dey'm always on hand in New York, und always on foot ven dey'm draffling. Poor dings.

Dot gentleman coming long mit dot shdring und a lettle pug dog on der end of id vas Harry Lee of der Fanny Davenport compination. Harry vas a graduade from Wood's Museum now Daly's Deadre. Dot der blace, Sharley, vere der actors used to dook der dinner kiddles mit dem ven dey vent to work in der morning. Yes, sir, dey used to had a rehearsal in der morning dot lasted until two o'clock, den a madinee 2.30 dill 5.30 in der afternoon und den a long night performance. Ven der curdain vent down for der last dime, der manager vood go round und gafe der life vons der barts to shdufy for der next day. Der dead vons dey vood shduff und pud id der mummy department of der mooseum, und dey do say, Sharley, dot dere vas more dead heads in dot blace dan any oder blace of amusemeid in der United Shdades. Bud I'm drygnessing. Harry Lee vas a young man full of ambishion und daldend und of he vents along in der efen denor of his vay like he is peen doing efer since I first knowd him, he vill some day made some of der grade big vons dook a back sead. I've seen him do some poody clefer vork, Sharley, some Poody clefer vork, und he vas shduff v young man, Vat vill he do by-und-by?

Here comes Lou Aldrich, "My Bardner" feller, und of someding don'd habben to him und he blays all his engagements for der next dwo or dree years, he vill had money enough to vent home to Boston und boughd der Common, und made a shduoding-gallery out of id. Lou vent on der shduge ven he vas oney a leedle shild, und he's peen on cter since. He vas von of der orichinal Marsh shildren, und I remeipser seeing dem a goot many years ago in New York; und Lou vas der sassied und der shmardest kid in der whole boodle. He made a hit den, bud noding to vat he's made since. He vas a goot beformer, und a sharb, vide avake beessness man, und like I said pefore, of he don't had doo many bull-backs he vill walk in der house some fine day und gafe a millionaire his preakfast. He says he vood be shduified of he had "sefendy fife dousand dollars he could call his own." He vill soon be in der bossession of dot amount, of he ain't already; und I bed you anyding you vant dot he vill keeb right on und nefer miss a performance. Und he ought to, doo. er buplie can't shbare an actor like Lou Aldrich, any more dan dey can shbare Jo Jefferson or any oder actor mit money. He musd nod dink of shdubbing, no madder how much money he's got or gids for der future.

Sharley, here comes a gendleman dot's greaded a refolushion in der Deadricial peensness—dis gendleman mit der lighd ofered on. Dis vas A. M. Palmer, of der Union Shquare Deadre, und he undershduods himself poody vell, doo. He's ony been in der beessness 'boud den years, yed during dot dime he's made a vunderful rebudashon. I forgid vere he delled me von day dot he vas purn, bud he vas all right, no madder vere

dot vas. He vas formerly a Debdy Collee, dor of Infernal Refenue, ven Sheridan Shook vas Collee dor. Ven Sheridan shook der office he shook Sheridan, und vent to der Mercandile Lipravy as Liprarian. He shdaid dere until he had read all der books in der blace, und den sot sail as a Manager mit Shook agin, und succeeded avay ahead of anypody's oxbeddashons. He has made der Union Shquare jund vat dot is, und efrty von, from von end of dis coundry to der oder, knows all 'boud Palmer und der Union Shquare Deadre. Ven dot's hot enuff to roasd eggs on der steevalk, he sends his comany to Chicago und oder blaces, und dey make blendy of money. He vas always on der lookoud for someding new, und of anyding makes a hit, in Baris or anyveres else, he has der right to broduce id dwendy minudes aftervad.

Ah, ha? Und anoder funny feller. Yes sir, here vas a funny feller und don'd you forgid id. Dis feller dot's coming dowards us vas Jimmy Lewis der comedian ad Daly's Broadway Deatre und he kin made a horse laff. He vas a grade faforide mit der New York buplie, und any dime his name vas on der bills you kin go und dook your after david dot dere vill be blendy of beebles in der house to saw Jimmy no madder of der breece vos goot or nod. He's peen in dis city quide some dime now, und I dink vill be likely to shday here und id dey easd him for sell valking olt man or he makes money enuff to buy a deadre of his own. Many und many dime I've enche-yed myself looking ad Jimmy in von of his funny leedle characters, und I've vent home to my wriduous gouch und laffel agin und agin, dinking oder someding funny he said or done. He's on "Bins und Needles," now Sharley, und dey dell me he's immense in dem doo. I vish to craciens dere vas more funny men like Jim Lewis—of dere vas der doctor's vood be looking for someding else to do. Any dime you got "der blues" or der greens or any oder color, und you vant to got rid of dem go und saw Jimmy Lewis, und I bed you, you vill come home vell und habby.

## PROFESSIONAL DOINGS.

—Haverly's Colored Carnival is to visit Brooklyn.

—Lillie West, the young soprano singer, has joined the Favorites.

—Patti did not like the Welsh papers. They did to much harping.

—"Our best actors," observes a critic, "have usually been our worst elocutionists."

—Joseph Reynolds passed through the city Sunday. He is ahead of Mahu's Comic Opera company.

—W. J. Scanlon has made quite a success in his new Irish drama. He will shortly make up a route.

—Daniel Rochat will be succeeded by Diana, the stirring melodrama which is just now delighting Paris.

—The usual number of "snap" companies have been made up, to swoop down upon the small towns Thanksgiving Day and night.

—Mr. Florence says that he intends to return to the United States next summer with a new piece, by two well known dramatists.

—Although the public don't hear much about Den Thompson just now, our advices show that he is playing to uniformly good business.

—The Clara Morris matinees at the Park Theatre, are a success. Miss Morris's engagement will be continued throughout the entire season.

—It is correctly reported that a publication called the Dramatic Magazine, which has run a brief career under the guidance of one Lisle Leicester, has come to grief.

—A recent letter from W. J. Florence says that Mr. Southern is better, but not much better, and the intimation is that his recovery is still a matter of the distant future.

—Mary A. Lewis and Belle Jackson make as pretty a pair of French peasants as were ever seen on the stage. They are playing A Celebrated Case at Haverly's Brooklyn theatre.

—The brother of Alice Chandos, John Edmund Fitzg-rald, aged 17 years, died Nov. 17. Miss Chandos, who is the wife of A. D. Livaudais, is inconsolable at her brother's early death.

—Dr. L. Farly, of Brooklyn, gave the first of a series of recitals from Hamlet, Wednesday, Nov. 17, at Chickering Hall. There was only a small audience. The doctor has a fair voice but no action.

—Marie Wellesley, with a strong dramatic company, played in Paterson, N. J., on the 20th, in the drama of The Old Cross, introducing the finest specimens of the canine race living—Sultanah, Caesar, and Sam. The company opens at the Windsor on the 29th.

—Benjamin Mooring, the gentlemanly and attentive head-waiter at the Union Square Hotel cafe, together with the excellent cuisine of the establishment, are combined attractions that draw many prominent theatrical people to the house. Patrons may always rely upon civil and obliging treatment when Mr. Mooring is in charge.

—Alice Oates has issued a circular to managers, stating that she will not fill her dates. Some of the papers in the country having published the document, gave it sufficient importance for investigation. From several managers we learn that she has really no dates to cancel. Her name does not really appear in any contract made by them with the manager of The Favorites, for the production of William Seymour's comedy, Long Branch. Miss Oates was simply a member of the organization, and without an exception, the managers gladly accept Miss Catherine Lewis, who has been engaged in her place. Whether in the original contracts her name was left out on account of anticipated trouble, by reason of her well known "peculiarities," or whether she was simply a temporary central figure until a better could be obtained, is not clear. Certain it is, that when the printing was made for the company, her name did not appear in the picture bills, the large block bills, nor any of the company lithographs, showing conclusively that the manager of The Favorites knew with whom he was dealing. The company will lose a few nights on the Atlantic coast, on account of the interruption, but are ready to open at the Grand Opera House, Baltimore, on their original date, Nov. 29.







# THE NEW YORK MIRROR.

21st, going hence directly to New Orleans. For the present week Manager Edwards announces the Mrs. Joshua Whitcomb comb, with James M. Gilbert in the leading role, Aunt Keziah. The play is represented to be a sequel of Den Thompson's Josh Whitcomb, and as the city has been pretty effectively papered, the piece may prove a success.

Robinson's Opera House (John Robinson, proprietor): C. Edwin Marshall and Daisy Markoe, assisted by their own co., will open a week's engagement at this house on 22d, in a new play entitled Mississippi. It is probably too late to offer the parties themselves disinterested advice, but I can safely predict that the amount of wealth reaped from the venture will not be sufficiently large to endow another art museum.

Vine Street Opera House (Thomas E. Snelbaker, manager): The Gold Mine justifies its sobriquet, the cosy little theatre being crowded at every performance. Everett and Dally proved themselves to be wonderful acrobatic song and dance artists, and fairly captured the frequenters of the house. Among the new faces for the current week are the Russell Brothers, in songs and dances, Carrie Howard and Bessie Bell, refined duettists, and Bernard McCredie, musical artist. Sheehan and Jones, who made a big hit the past week, Fred Huber, Kitty Allyne and Maggie Foster, a good vocalists and a handsome dresser, will remain for another week, and a new afterpiece entitled The Comanches, which has been in active rehearsal for several weeks, will be also brought out. There is some litigation going on regarding the right to proprietorship, but Manager Snelbaker has suffered no serious inconvenience.

Items: J. H. Rennie, member of Emmet's co., was assaulted by a drunken rough, 15th, but not seriously injured.—Bob Miles has been absent looking after his juveniles during the greater portion of the past week.—Manager Whallen of the Buckingham Theatre, Louisville, was in town, 17th, and reports business satisfactory.—Hart's Colored Minstrels will commence a week's engagement at the Coliseum, Dec. 6.—Anthony and Ellis' Ideal Uncle Tom's Cabin co. show at the Opera House, Hamilton, 25th.—Julie Cabot, the courtesan, at one time leading lady of Heuck's, and a bright, painstaking little actress, has concluded to reside in Cincinnati during the winter months.—The Iron Hand comb. is underlined for 29th, at the Coliseum.—M. D. Lacey and Katie A. Beebe join Baker's Dramatic co. at Hamden, Ohio, 22d.—J. J. Morrissey, manager of the Emma Abbott Opera House, has been in the city during the week in the interests of his troupe, and is full of praise as ever.—Fred De Belleville's picture, in THE MIRROR is a striking likeness, and caused very favorable comment.

## Philadelphia.

Park (George K. Goodwin, lessee and manager): Fun on the Bristol attracted very good audiences last week. The piece is very amusing, and the performance excellent; but some palpable vulgarities in the last act ought to be omitted. Agnes Hallock is a good actress, a fairly good singer, and is quite pretty, and she has, besides, the advantage of being what the local press here calls a "Philadelphia favorite." She made quite an impression as Norah, and deserved the warm applause with which her songs were always received. Kate Castleton made a hit also as Dora, and Marion Fiske, as the negress, exhibited much talent in the Topsy line, and her singing was the best in the co. John F. Sheridan, as Mrs. O'Brien, carried almost all the fun of the play on his shoulders, and was exceedingly good. Fun on the Bristol again this week.

Arch (Mrs. John Drew, lessee; Charles A. Mendum, manager): Maggie Mitchell appeared last week to good business, in Jane Eyre, Fanchon and Little Barefoot. Her acting is quite up to her old time standard. Chanfrau, as Kit, during the present week, and next week the great Salvini opens with his unequalled impersonation of Othello.

Chestnut Street Opera House (George R. Goodwin, lessee and manager; J. Fred Zimmerman, assistant manager): The Pirates of Penzance drew tolerably large audiences, and the opera was well interpreted. This week the Strakosch and Hess Opera troupe, begin with Aida with Marie Rozem in the leading role.

Walnut (George K. Goodwin, lessee and manager; S. F. Nixon, assistant manager): Annie Pixley and co. gave M'liss to crowded houses all the week. Just before coming here, Manager McDonough made several changes in the cast, and he has made another change since. The co. is good enough and ought to stand as it is. Miss Pixley sings and acts better than ever. This week Fanny Davenport in An American Girl will wear thirty-two dresses and jewelry worth twenty-five thousand dollars.

Chestnut (Charles S. Morley, lessee; William H. Daly, manager): Hearts of Oak was put on in fine style, the scenery being very handsome especially that which represented the old mill. The acting was good throughout. Genevieve Rogers taking the honors. The business was good, but a portion of the receipts went in "benefits." These benefits are not announced, but tickets are given to a committee representing the beneficiary and the receipts coming from the sale of these tickets only are divided. This week, The Guv'nor, with a cast, including Barton Hill, Welsh Edwards, William H. Lytell, Alice Brooks, Ruth Rich, Amelia Poole and Josephine Cameron.

Wood's Museum (George Wood, manager): A fine business was done last week with the Hunchback and Ingomar. Harry Meredith was good as Ingomar and very fine as Walter. Lillie Hinton's Parthenia and Julia were ambitious attempts to imitate Mary Anderson. Miss Hinton is a good actress, but she soars prematurely in the endeavoring to reach at a single bound the height attained by the acknowledged stars in the dramatic firmament. Helen Ottolengui played Helen admirably although there was but one rehearsal of the Hunchback. The part was costumed very richly and in the best taste. Herman makes a better Clifford than Atkins. Laurence and Sherry made an excellent Modus. Hunt had no chance, as Fathom's best scene was cut.

Broad (Leonard Grover and Jay Rial, managers): Our Boarding House did well again on its second week, and the managers and actors were all smiling and joyous. This week, My Son-in-Law, which was given at the Chestnut last season.

National (Lawrence Monroe, lessee; T. P. Kelly, manager): A fair business was done last week with Morlacchi and a strong support. This week, E. T. Stetson and co. in Kentucky, preceded by a good variety performance.

## New Orleans.

Academy of Music (David Bidwell, man-

ager): T. W. Keene closed a very successful week's business at this theatre on the 13th. Haverly's Widow Bedott co., with C. B. Bishop as the star, commenced a week's engagement on Sunday, the 14th, to a crowded house. Business has been very good throughout the week, and the play and star have given general satisfaction. The co. is fully up to the requirements of the parts, and deserving of applause. Mr. Bishop is a favorite among old theatre goers here, and was heartily welcomed. His Widow Bedott is one of the most humorous characterizations we have seen here this winter. Next week, The Galley Slave comb. will be the attraction.

Grand Opera House (Thomas A. Hall, manager): Rose Eytinge and Cyril Searle and co. closed a fair week's engagement on the 13th. The co. played in Mobile the 15th. Adele Belgrade, supported by Sargent's Dramatic co., opened the 14th in a scrap bill made up of acts from several of Shakespeare's plays. Her most successful character was Isabella in Measure for Measure. In this part she displayed considerable talent, and was heartily commended. This lady is possessed of very much talent but it is in need of schooling and experience. She ought to abandon Hamlet or Romeo from her repertoire, and confine herself to the women of the higher school of comedy. Her Julia in The Hunchback, is an admirable performance. Hannah Bailey has won considerable applause during the week for her admirable support of the star. Business has not been large during this engagement. On Sunday, the 21st, Boucicault's version of Forbidden Fruit will be the attraction at this house. Alice Oates has been specially engaged to play the part of Lulu, and much curiosity is expressed to see her in comedy. Miss Bailey will sustain the leading character, and the remaining parts will be assumed by members of Mr. Sargent's co.

St. Charles Theatre (David Bidwell, manager): The Rentz-Santley Novelty co. began a week's engagement on the 14th; business on the opening night was quite large, but fell off considerably as the week progressed. The co. is not a strong one. Ada Gray, supported by C. A. Watkins' Dramatic co., will appear on the 21st, for a week's engagement in East Lynne, Camille, New Magdalen, Frou Frou, and Article 47.

French Opera House (M. de Beaulieu, manager): As the season progresses, the Opera co. continues to grow in popular favor. Tournie is now fully recognized as the finest tenor we have ever had here, and indeed, with the exception of Signor Baldi (who has been entirely shelved), the full troupe is generally approved. Robert Le Diable, and Les Dragons de Villars have been the principal attractions of the week. Mme. Ambre, Miss Lablache, and Messrs. Jourdan and Pellin make up a really splendid organization. The ballet is also becoming very popular. The Comedy co. is composed of some really fine actors. Their performances of The Two Orphans, and L'Etranger have been specially praised.

## Alabama.

Montgomery Theatre (Prof. Tennenbaum, manager): Emma Abbott Opera co. three nights last week, to largest houses of the season. Singing and acting extremely good. Everybody pleased. Miss Belgrade, two nights and matinee, to good houses. She displays fine talent. Alice Oates cancelled her engagement for last Monday night. No reason assigned. Rose Eytinge, in Drink, 17th. The Galley Slave, 18th.

Items: We have better troupes this season than for a long time past, and much better houses.—Harry F. Seymour has been engaged as stage manager of the Rose Eytinge co.—Frank M. Paul, of Haverly's Widow Bedott co., is in town.—Prospects of very good houses on 25th and 26th.

## Mobile.

Mobile Theatre (T. C. De Leon, manager): Rose Eytinge, 15th and 16th, to profitable business. Galley Slave co., 19th and 20th, to good houses. Booked: 22d to 23d, Haverly's Widow Bedott comb.

## Opeika.

Renfro Opera House (Renfro Bros., proprietors): Ada Gray Watkins comb. in Camille, the 17th, to poor business. Cyril Searle's Drink co. billed to appear the 20th, cancelled their engagement.

## Colorado.

Blandowski's Academy (Blandowski & Pierce, managers): A fine week's programme is promised for next week (Thanksgiving). A full week will be played, with matinees on Thursday and Saturday. The managers are doing everything possible to give first-class attractions, and refuse to let the house to anything else.

Palace Theatre (Ed Chase, proprietor): A fine programme and an extraordinary business are recorded. This week, Harry Montague's latest afterpiece, Innocence, winding up with his quadrille, Spanish Wiggles.

Items: Howard and Sullivan, Leadville's Black Crook managers, are in the city trying to secure a place in which to give a performance, but so far no success.

## Connecticut.

Hartford. Roberts' Opera House (W. H. Roberts, manager): Agnes Leonard appears, 22d, in Woman's Faith; 24th, Donald-Rummell Concert co.; 26th, Isabel Stone and Spanish Students.

## Danbury.

Opera House (J. S. Taylor, manager): McGibeny Family 18th, to good business.

## Georgia.

Savannah. Savannah Theatre: Ford's Naïd Queen co., played to fair business, 15th, 16th, and 17th. The co. was a good one. Ford and Deaham's comb. is billed for 22d and 23d, when the Chapman sisters will appear; 24th, and 25th, Rive King co.

Leubies Theatre (J. S. Brooks, manager): Emma Abbott English Opera co., for one week, commencing 15th. On the opening night an immense audience was present. The following operas were presented in very creditable style: Lucia di Lammermoor, Paul and Virginia, Martha, Maritima, Il Trovatore, Faust and Carmen.—Abbott alternating the leading characters. Sig. Brignoli and William Castle, were in splendid voice and rendered their characters with good vocal effect. Mrs. Zella Seguin scored another of her old successes.

Items: On Monday night, after the opera, a reception was given by J. W. Morrissey to Emma Abbott, which was attended by a large number of invited guests. Several toasts were given and all had a pleasant evening.—Mr. and Mrs. David Wallace rejoined the Emma Abbott co. here.—Joseph Brooks and Manager Leubie departed last Tuesday for the East, and J. W. Morrissey to Lexington, Ky.

## Massachusetts.

Ralston's Hall (Turpin and Ogden, man-

agers): J. T. Ford's Southern Dramatic co., under the management of Mr. Mart-Wachtel, gave the Two Orphans, 18th, to fair house. They gave a good performance. Booked: Thomas Keene, 23d; Drink, 24th; Ford and Deaham, 25th; Rive-King Concert (at Masonic Hall), 26th; John Thompson, Dec. 8; Haverly's New Mastodons, 11th; Zaretta Opera co., 17th and 18th; Comets 23d; B. McCauley, 24th and 25th; Pat Rooney, 30th.

Items: Alice Oates was billed for 15th, but cancelled.—Manager Charles A. Watkins, of Ada Gray, reports fine business.

## Atlanta.

De Give's Opera House: Hoey and Hardie's Child of the State co. closed a very successful engagement 13th. The co. is superior in every respect, and the audience showed their appreciation. The Galley Slave co. gave one performance 17th, to large, in fact, much larger house than the rendition of the play deserved. The support of this co. in the minor characters was rather feeble. Ford's Comedy co. in The Naïd Queen, opened 19th to light business. The Naïd Queen will be repeated at matinee 20th, and Fun on the Pacific for night performance. Billed: Rose Eytinge in Drink, 22d; Led Astray, 23d. Thomas W. Keene, supported by Henrietta Vaders, under management of William R. Hayden, 24th and 25th. Haverly's Widow Bedott co., 26th and 27th.

## Augusta.

Opera House (N. K. Butler, manager): John R. Ford's co. 13th, in Two Orphans at matinee, to a fair house, and in the evening in Fun on the Pacific, instead of Naïd Queen, as announced. The Galley Slave comb. 15th, to a good house; giving great satisfaction. Alice Oates cancelled her engagement. The Rive-King co. gave a concert 18th, to a fine house, and were enthusiastically received. Chapman Sisters are booked for 24th; T. W. Keene 26th and 27th, and Haverly's Widow Bedott co. 29th and 30th.

## Iowa.

Moore's Opera House (W. W. Moore, manager): Banker's Son comb., 15th and 16th, failed to put in an appearance. Booked: Patti Rosa comb., in a musical drama entitled, Chance, 23d and 24th; Miles Juvenile 26th and 27th and matinee.

Academy of Music (William Foster, manager): Morton and Homers Four Minstrels, to a good house 17th.

## Council Bluffs.

The Big Four Minstrels, came 12th to packed houses; Patti Rosa 15th, to moderate house, audience well pleased, performance good. Billed: Banker's Son co. 23d; Barlow Wilson, Primrose and West's Minstrels, 24th; Callender's Georgia Minstrels, 25th.

## Cedar Rapids.

Opera House (C. G. Greene, manager): Banker's Son comb., 13th, to very poor house; co. disbanded here; continued bad business the cause. Booked: Rival Grand Concert, 22d; Berger Favorites, 25th.

Union Hall (R. M. Washburn, manager): The Bergers to a small house on the 16th. Entertainment very pleasing. Coming: An Arabian Night, 22d; Maud Forrester, Mappia, 29th; Oaken Hearts, 30th and Dec. 1 and 2; C. L. Davis, 7th.

## Brookport.

Ward's Opera House (J. R. Ward, manager): Jane Coombs in Romeo and Juliet, 16th, to a large audience. Booked: Juvenile Ideal Opera co. in Fatinitza, 22d.

## Lewis Opera House.

Berger Family, 18th, to good business; 19th, Big Four Minstrels.

## Burlington.

Howard's Opera House: Booked: Edouard Rumany's, 26th; Emily Soldene in Trial by Jury, Dec. 4.

## Illinois.

Bloomington. Opera House (Tillotson & Fell, managers): The California comb. Through Death Valley co. 15th, to a very small house. The co. disbanded here. John Woodard goes to Chicago, where he will have the play rewritten and renamed, and will start out again in about three weeks. C. L. Davis, 16th, to large house. Howard's co., in Mrs. Joshua Whitcomb, 17th, to small business. George S. Knight, on the 20th, Mr. Knight is an old Lafayette favorite. Den Thompson, 22d; Leavitt's Grand English Opera Burlesque co., 24th; Kiralfy's Around the World, 25th.

## Richmond.

Phillips' Opera House (U. L. C. Watts, manager): Sol Smith Russell and his Edgewood Folks were the recipients of a flattering reception, 17th. Mr. Russell is always a favorite here. Hi Henry's Premium Minstrels, to poor business, 18th; troupe and performance fair.

Grand Opera House (Vaughan Bros., managers): The Murray-Over Comedy co. presented The Octocorn, 20th.

Items: The Grand reopens as a skating rink, 25th.

## Logansport.

Dolans Opera House (George W. Fender, manager): C. L. Davis, 15th, to fair business. Mrs. Joshua Whitcomb, 16th, with a poor house, poor play and poor people. John Dillons Electric Light, 18th, to good business. Mr. and Mrs. George S. Knight, in Otto, 19th, with a good piece, good support and fair house. Booked: Iron Hand, 24th; New Evangeline, 29th; Strategists, 30th; All the Rage, Dec. 1; Nip and Tuck, 2.

## Greencastle.

Opera House (Brattin & Blake, lessees): Gulick Blaisdell's Guaranteed Attraction No. 1. John Dillon, in The Electric Light, played on the 16th, to a slim house. Tony Denier's troupe in Tinkled, or Humpty Dumpty Newly Hatched, with George H. Adams, as Grimaldi, shows here the 19th, and has every prospect of a full house; Katie Putnam's co. date changed from 25th to Dec. 3.

Opera House: Hi Henry's Minstrels came, 11th, with good show, to fair house; Murray-Over, 16th, and stayed three nights; in the Octocorn, Our American Cousins and Oliver Twist; only second-rate performance; the McNeal Sisters, for 20th. Aberley's Minstrels have cancelled their dates. We shall have a lecture Dec. 4, followed 20th, with a concert.

Items: A little repairing on the opera house and a change of managers, would make Wash a much more desirable place for show business.

## Evansville.

Opera House (Thomas J. Groves, manager): George S. Knight comb. on return visit 16th, to fair business. Coming: Leavitt's Gigantic Specialty co., 22d; Niel Burgess' Widow Bedott co., 23d; Agnes Wallace Villa comb., 24th and 25th; Around the World in Eighty Days, 27th; Jack and Miller's Comets, Dec. 1; Haverly's New Mastodon Minstrels, 6th.

Items: Lizzie McCall left Frank Mayo's comb. at St. Louis, Mo., without giving them notice, and went to New York.

## Terre Haute.

Opera House (C. E. Hosford, manager): J. B. Polk in A Gentleman from Nevada 15th, to a good and appreciative audience. Mr. and Mrs. George S. Knight in Otto 17th, to a good house. They are booked again for Jan. 27. Coming: 20th and matinee, Tony Denier's Humpty Dumpty; 23d, Leavitt's Specialty co.; 25th, Neil Burgess' Widow Bedott.

## Vincennes.

Green's Opera House (William Green, manager): Nothing this week. Billed: 20th, Neil Burgess' Widow Bedott. Booked: 24th, Oliver Doud Byron.

## Kansas.

Topeka. Crawford's Opera House (Lester Crawford, manager): Prof. Wyman, the wizard, who has been doing this part of the country, came to grief in this city 13th. Coming: Callender's Minstrels, 18th; Metropolitan comb., 20th; Snelbaker's Majestic comb., Dec. 3; Sol

license, serving a notice to that effect on the manager.

## Anderson.

Union Hall (C. K. McCollough, manager): Hi Henry's Premium Minstrels, 15th, to a crowded house; performance fairly good. Murray-Over Comedy co., in The Octocorn, 23d; Helen Mar White, in Shakespearean recitals in costume, 29th.

Items: F. H. Mack, formerly of Gill's Goblins, is expected here in a few days.

## Decatur.

Steyer's Opera House (Joe Steyer, proprietor and manager): Sprague's Uncle Tom's Cabin troupe played to two good houses, 12th and 13th.

Item: Cos. on their way to and from St. Paul should stop in this city.

## Indiana.

English Opera House (Will E. English, manager): Smith and Mestayer's Tourists, to good business, 15th, 16th and 17th. The entertainment as a laugh-making feature was a decided success. The Comets closed the week to light business.

Dickson's Grand Opera House (J. B. and G. A. Dickson, managers): Oliver Doud Byron in Across the Continent, to poor business, 17th, 18th and 19th. The piece is entirely too sensational to meet the required tastes of the Hoosier amusement seeker. The latter part of the week Sol Smith Russell appeared in Edgewood Folks, and was greeted with a paying house. Mr. Russell has lost none of his peculiar power that made him such an acceptable comedian during recent visits to the Hoosier capital. In Edgewood Folks is presented a series of acceptable features.

Park Theatre (J. B. and G. A. Dickson, managers): Tony Denier's Humpty Dumpty comb. to light business, 17th and 18th, and Mrs. Joshua Whitcomb to a very light business, 19th and 20th.

Gilmore's Zoo: The celebrated negro comedians, Manchester and Jennings, proved a paying investment to Manager Gilmore, and in fact the entire season has proved a succession of crowded houses. Manchester and Jennings remain over the present week.

Academy of Music (Fred Felton, manager): The Loftus blondes did not put in their appearance as advertised. The past week was not a success financially.

Items: Charles McGeachy of Juvenile Opera fame, has been in the city some time, securing musicians for a Juvenile orchestra for his Grand Infanta comb., that will shortly take the road. Master Louis Vogt, will lead the orchestra. Vogt is one of the youngest violin players in the country, and has been raised in the Opera House Orchestra, he possesses wonderful reading powers, and is a strong musician.

## Lafayette.

Grand Opera House (F. E. D. McGindley, manager): Calistoga Through Death Valley co. 15th, to a very small house. The co. disbanded here. John Woodard goes to Chicago, where he will have the play rewritten and renamed, and will start out again in about three weeks. C. L. Davis, 16th, to large house. Howard's co., in Mrs. Joshua Whitcomb, 17th, to small business. George S. Knight, on the 20th, Mr. Knight is an old Lafayette favorite. Den Thompson, 22d; Leavitt's Grand English Opera Burlesque co., 24th; Kiralfy's Around the World, 25th.

## Richmond.

Phillips' Opera House (U. L. C. Watts, manager): Sol Smith Russell and his Edgewood Folks were the recipients of a flattering reception, 17th. Mr. Russell is always a favorite here. Hi Henry's Premium Minstrels, to poor business, 18th; troupe and performance fair.

Grand Opera House (Vaughan Bros., managers): The Murray-Over Comedy co. presented The Octocorn, 20th.

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Smith Russell, 14th; Frank Mayo, 16th. Items: Manager Crawford returned from Chicago Monday, bringing with him his stock co., numbering twelve people. Frank Hartwell is stage manager; Mr. H. M. Markham, leading man; Florence Webster, leading lady and stock star. They open Thanksgiving week with The Lancashire Lass, 23d, three nights; and Dora, with a farce, 25th, three nights. Your correspondent wishes Mr. Crawford abundant success in his undertaking.

## Leavenworth.

New Opera House: Callender's Georgia Minstrels played here 16th, to good business. Mary Anderson played Hunchback, 17th. German Theatre: The Anniversary was given again 14th, to good house. The Hunters will be the play for 21st.

## Kentucky.

Louisville. Macauley's Theatre (John T. Macauley, manager): Abbey's Humpty Dumpty co. played a three nights' engagement at this house, 18th, 19th and 20th, to good business. This troupe is the strongest of the kind that has ever visited Louisville, the specialties being all first class, and the stage tricks new and novel. The co. gave full satisfaction. Booked: 22d, Rice's Evangeline comb., one week; 29th, Emma Abbott Opera co.

Opera House (John T. Macauley, manager): Oliver Doud Byron played here, 18th, 19th and 20th, to very poor houses. Across the Continent was given the first two nights, and Ten Thousand Miles Away, the last night of the engagement. Madison Square co., in Hazel Kirke, 22d and week.

Knickerbocker Theatre (Nellis Borden, proprietor): This house has enjoyed the usual large run of business this week. Arrivals: 22d, Rice and Barton, May Haymond, Irwin Bush, Josie Waide, Leland Sisters, Gay Fenton, Le Roy and Adams, John Klotz, John F. Stowe.

Items: Billy Baker, the popular stage manager at the Knickerbocker, received a benefit the 17th.—Macauley's Theatre was given over to the amateurs this week.

## Maine.

Biddeford. City Hall (John Garside, manager): Duprez & Benedict had a full house, and gave, as usual, an excellent show, with many new features. Buffalo Bill is booked for the 26th.

## Massachusetts.

LYNN. Music Hall (George W. Heath, manager): Minnie Palmer's Oiechy comb. appeared the 13th, to a fair house. Agnes Leonard's comb. appeared the 15th, to a fair house, in Woman's Faith. An excellent piece, but she is not known around these parts, and did not draw as largely as her talents merited. Kate Thayer and the Spanish Students came the 16th, in Manager Heath's People's Concert course, to a good house, and gave great satisfaction. It was generally conceded that this was one of the best concerts given here this season. The second lecture in the Stoddard course occurred the 17th, to a full house. Mrs. G. C. Howard's Uncle Tom's Cabin comb. on the 20th. The co. is a very good one. Booked: Gilmore & Maceo's



Ben Williams, Tom Young, Carrie Foster and Billy Wells.

### MISSOURI.

#### ST. LOUIS.

Olympic Theatre: Leavitt's variety troupe appeared at the Olympic during the past week. On Sunday, the 18th, a big crowd was in attendance, a great many being under the impression, that it was M. B. Leavitt's burlesque opera troupe. It proved, however, a regular variety performance; of which the Garetts in their globe and other gymnastic feats, were the chief attractions. Mme Garetta's dove charming act, was exceedingly fine. The remaining features were Minnie Kent's skipping rope and hoop dances; La Monte, in acrobatic feats; Canfield and Booker, in Ethiopian acts, and a number of other variety performers. Business continued very fair to the close of the week. On the 22d Tony Denier's pantomime troupe will open in Humpty Dumpty. Pope's Theatre: Barney Macaulay played his second engagement in this city during the week, commencing the 15th, presenting his character of Uncle Dan'l in a Messenger from Jarvis Section, and drew fine audiences during the week. The presentation is strong, artistic and full of well considered lights and shades. His support was very good. J. J. Dowling, as Sandy Mitchell; J. H. Ready as Skinny Smith; Fred E. Bond, as Shoney Mike, were all excellent. Victoria Creese, made an excellent Clip, and gave it a sprightly and vivacious air. She is a charming and promising young actress. Mrs. Shields, as Nancy Bartlett and Tillie Shields as Mrs. McGlone, were also very clever. Next week, Mr. Macaulay's new drama of Quartz Valley will be presented, with new scenery and a very strong cast.

Grand Opera House: The production of The Banker's Daughter last season was one of the most marked theatrical successes ever accomplished in St. Louis, and its reproduction this week was marked with a succession of fine houses. There were some notable changes in the cast, there being the substitution of Frank C. Bangs for Louis James in the character of John Streblow, Anna Boyle for Marie Wainwright, in the part of Lilian, and Signor Majeroni, for J. W. Collier, as Count Carojac. 22d, Mary Anderson opens her engagement.

Theatre Comique: On the 14th, a complete change of bill was made at this house, the new faces being led by Maud Forester, who made a big hit as Mazaepa. The variety features were good, and the audiences were uniformly large. On the 19th, Manager W. H. Smith took a benefit and the house was packed to repletion. During the evening, a handsome set of parlor furniture, contributed by the co., were set up in Mr. Smith's rooms and George W. Reed, the stage manager, made a presentation speech.

#### ST. JOSEPH.

Tootle's Opera House: Mary Anderson, 15th and 16th. The Drummer Boy of Shiloh opened 18th for four nights and matinee to excellent business. The author and manager, S. J. Muscraft, is entitled to much credit. Fine performance. Booked: 25th, B. W. P. and W. Minstrels; 27th, Banker's Son; Dec. 7, Haverly's New Mastodons; 13th, Frank Mayo; 16th and 17th, Augustin Daly's Arabian Knight.

#### SEDAVIA.

Smith's Opera House (George T. Brown & Co., managers): 19th and 20th, Forbes & Cotton comb., in True Devotion and Black Diamonds, played to good houses. Ben Cotton and his daughter, Idaline, are the leading attractions. Cotton was well received.

#### Michigan.

##### GRAND RAPIDS.

Powers' Opera House (William H. Powers, manager): The Miner-Rooney comb. appeared 19th, and presented a very good variety entertainment, before a large and well pleased audience. Booked: 20th, Haverly's New Mastodons; 22d, Mrs. Scott Siddons; 23d, Hill's All the Rage; 26th, John Dillon; 29th, Mr. and Mrs. George S. Knight; Dec. 2, Frank Mayo.

Smith's Opera House (William B. Smith, manager): A poor variety entertainment has been presented before fair-sized audiences during the past week. The principal feature in the performance is G. A. Stevenson, in his drama entitled Golden Light.

Items: W. H. Strickland was here 17th, paying the way for the New Forty.—Claude Williams is in the city, working up business for John Dillon.—Count Delevy is here, making arrangements for the appearance of Mrs. Siddons.

#### NILES.

Donnavin's Temesneus played here the 11th to a large house. The Clara Wildman Comedy co. played 15th to a good house. The audiences were well pleased. Frank Tannehill's Frank Mayo's Davy Crockett co. Dec. 4.

#### JACKSON.

Union Hall (C. J. Whitney, manager): John A. Stevens, unknown, 16th, to a large and appreciative audience.

Opera House (George W. Stevenson, manager): Pat Rooney comb. 18th, to a good house.

Items: Phil A. McDonald, business agent, Tile Club was in town on the 19th, Frank D. Hall, in town 21st, business manager, Frank Mayo co.

#### KALAMAZOO.

Union Hall (W. R. Solomon, manager): 17th, Donnavin's Temesneus fair business. Coming: Gulick Blaisdell co. (John Dillon) 25th; All the Rage comb., 27th.

#### New Hampshire.

##### PORTSMOUTH.

Musie Hall (John O. Ayers, manager): Henry Morgan of Boston lectured on "Fast Young Men," 14th. Buffalo Bill comb., 15th; Park Club and Instrumental Quartet, in the Lyceum Course, 16th; a splendid entertainment. Booked: 23d, Duprez and Benedict's Minstrels; 25th, Union Square co. (under Messrs. Thayer, Smith & Moulton), in A Celebrated Case.

Franklin Theatre (A. Stavers, proprietor): New York Minuteman Opera co., in Pinafore, 19th; Shelby's Constable Hook comb., Dec. 4.

Items: Nora Bartlett, the daughter of the President of New Hampshire National Bank, in this city, is to make her first appearance on Friday, at the Boston Museum.—A. Glassford, Sr., late with the George Edgar comb., is in town.

Smyth's Opera House (A. D. Stark, manager): Henderson's Dime Show played five nights during the past week, to good houses. The entertainment was not so good as last week. Mrs. G. C. Howard's Uncle Tom's Cabin co. came 17th, to a fair house. Billed: The Jollities comb., 24th. The New York Minuteman Pinafore co., 25th.

#### Nebraska.

##### LINCOLN.

Gillet's Opera House: Augustin Daly's comedy, An Arabian Knight, was played to a fair house. Roland Reed, as Haroun-al-

Raschid, and Alice Hastings received merited applause. They were supported by a strong co., making probably the best play here this season. This is Guaranteed Attraction No. 4, under the management of Messrs. Gulick & Blaisdell.

#### New York.

##### ROCHESTER.

Corinthian Academy of Music (Arthur Leitchford, manager): The Hale Sisters, in concert and readings, 15th, to a small though appreciative audience. Daniels' Juvenile Opera co., in Fatinitza, 18th, 19th and 20th, to light business. The bright particular stars of the troupe are Ida Knapp and Flora Dressler, who did remarkably well considering their years. The Harrison Comedy co., in Photos, 22d, 23d, 24th and 25th, and matinee 25th; Kate Thayer Concert co., 26th; Salsbury's Troubadours, 27th; The Woodcock Comedy co., 29th and 30th; The Apollo Club, Dec. 1; J. K. Emmet, Dec. 6, week.

Grand Opera House (Joseph Goby, manager): Hermann the Prestidigitateur appeared to light houses, 18th, 19th and 20th. Val Vose, the man with many voices, is a first-class artist in his line. The Wilhelmj Concert, 22d; The Polk Comedy co., will appear in A Gentleman from Nevada 24th, 25th, 26th and 27th, and Thanksgiving matinee; Joe Jefferson and co., Dec. 1.

Items: Hermann declares that he will never appear in this city again as a performer of magic.—Wilhelmj and Sternberg, occupied a box at Hermann's entertainment at the Grand, on Saturday evening.—E. F. Benton, late manager of the Grand, has been in town during the past week visiting his many friends. Mr. Benton has taken up his residence in Buffalo.—F. C. Rust, business manager of the Academy, is rapidly gaining friends among our amusement-goers by his affable and courteous manner towards all with whom he comes in contact.

##### SYRACUSE.

Wieting Opera House (Philip H. Lehenen, manager): Hermann, assisted by the Onofri Bros., The Lorrellas, and Val Vose, the ventriloquist, gave an entertainment 15th, 16th and 17th, to large houses. Bookings: Kate Thayer Concert co. with Spanish Students, 24th, 25th.

Grand Opera House (Philip H. Lehenen, manager): Constantin Sternberg, the Russian pianist, Lilitia Louise Fritch, the soprano, and August Wilhelmj, the violinist, gave a concert to a fair-sized audience on the 18th. The performance was a little too classical to strike the popular taste, but it was a rare treat to those who enjoy and understand classical music. Booked: Deacon Crankett comb., 22d, 23d; The Harrison, 26th, 27th.

Items: At Chase Music Hall we are to have Wesley Lyman, the child elocutionist, assisted by Misses Mable J. Smith and Therese Bronner, two sopranos of local reputation, the 25th.—Salvini will appear in Othello soon.—Gus Williams, Kate Claxton and Tom Keene are all to be here shortly.—Col. Speck, of the Lilliputian Opera co., and Conrad Becker, of Newark, N. J., a young musical prodigy, will appear at the Wesley Lyman entertainment, Thanksgiving evening.—Sam. Harrison, agent for Photos's, is in town.—Chase Music Hall is furnishing Syracuseans with the higher class of musical entertainments.

##### ALBANY.

Leland Opera House (J. W. Albaugh, lessee and manager): Jarrett's Cinderella co. 15th, 16th, and 17th, drew large and enthusiastic audiences. The Lawn-Tennis co. filled out balance of week, to good business, and gave satisfaction. W. C. Mitchell's, Our Goblins co., 22d, one week; Mrs. G. C. Howard's Uncle Tom co., 29th, 30th, and Dec. 1.

Martin Opera House (Col. Foote, manager): Tom Thumb and co., only drew fairly during the past week. Local dramatic entertainment, for a charitable purpose, 22d; J. H. Keane and co., in Rip Van Winkle, Oliver Twist and Solon Shingle, 25th, 26th, and 27th.

Twiddle Opera House (William Appleton, Jr., manager): Charlotte Thompson and co., in The Planter's Wife, 18th, 19th, and 20th. The co. and play, made an excellent impression, although business was discouragingly light. Troupe of Palestine Arabs, in native songs, dances, etc. 24th; Boston Ideal Opera co., in Fatinitza and Chimes of Normandy, 25th and 26th.

Wood's Novelty Theatre (Harry Wood, manager): Business continues first class.

##### TROY.

Griswold Opera House (S. M. Hickey, proprietor): Jarrett's Cinderella co. drew only fair houses the 18th, 19th and 20th. The co. is good, the music being especially well rendered. 25th, 26th, 27th, Mrs. Howard, in Uncle Tom's Cabin.

Rands Opera House (Gardiner Rand, proprietor): Miss Charlotte Thompson, in Planter's Wife and East Lynne, 15th, 16th and 17th. Business excellent, both star and co. were well received. 23d and 24th, Boston Ideal Opera co., in Chimes of Normandy and Pinafore. 25th, 26th and 27th, Meade and Maginley's Deacon Crankett co.

Grand Central Theatre (P. Curley, manager): Ten new artists this week. Business good.

Items: John B. Gough lectures at Music Hall the 25th.—Uncle Tom's Cabin was first produced at the Old Troy Museum in September, 1852, with Mrs. Howard as Topsy, and Mr. Howard as St. Clair.—Cinderella was shamefully cut Saturday night. The audience being dismissed soon after nine o'clock.

##### OSWEGO.

Musie Hall (Cornelius Burhans, manager): Gilmore and Mico's Humpty Dumpty performed to a house crowded to the doors. Charlotte Thompson will appear in The Planter's Wife, 22d; Annie Wallace will play on 15th to 23d; Helen Potter's Pinafore appear Thanksgiving night.

Sampson Opera House (Phil Sampson, manager): Gilmore and Mico's Humpty Dumpty performed before the largest house of the season, on the 18th. Minnie Wallace, of the Wallace Sisters, makes her first bow before a Kingston audience in Joaquin Miller's play, The Settlers; or, a Child of the Woods, at the Sampson on the 22d.

Items: Winter and Frier's Lyceum course has suspended. Winter and Frier are, however, bringing some good attractions in Charlotte Thompson and Helen Potter. Jack Abrams, the juvenile clown of Dan Rice's first circus is quite a celebrated orchestra leader in this city. He, with his two boys, Eddy and Jack, Jr., form a remarkable musical family. They perform on at least seven different instruments.

##### OWEGO.

Wilson Hall (George W. Sweet, manager): George Holland's co. in Our Gentlemen Friends, 15th, to a good house. O. B. Giles' Uncle Tom's Cabin, 24th and 25th.

##### KINGSTON.

Academy of Music (W. B. Phelps, manager): Theatricals quiet the past week. The Wilkinsons are billed to give Uncle Tom's Cabin, 24th, and a matinee 25th; and East

Lynne the evening of 25th. Salsbury's Troubadours in Patchwork, 26th.

Items: Fulton, N. Y., a small town ten miles from here, on the D. L. and W. R. Road, will have a new opera house next year. The estimated cost is \$20,000.

##### POUGHKEEPSIE.

Collingwood's Opera House: Gilmore & Mico's Humpty Dumpty troupe gave a performance here, 16th; they gave a fair performance to a large and crowded house.

Item: The Donald Rummel Concert comb. appear here, 22d; Charlotte Thompson in The Planter's Wife, 23d.

##### BINGHAMTON.

Academy (A. D. Turner, manager): Hartz, the Magician and co., all the week to good business. Coming: 24th, Salsbury's Troubadours in Patchwork, 24th; Julia Blake and co. in East Lynne and Led Astray, 25th; Uncle Tom's Cabin, 26th and 27th.

##### JAMESTOWN.

Allen's Opera House (E. A. Allen, manager): Geo. E. Stevens co. appeared 13th, and played to a packed house; George Holland in Our Gentlemen Friends, 19th, to light business. Coming: Warner's Ideal Baby Opera co. changed date from 18th to 26th; Mme. Rentz's Female Minstrels, Dec. 3.

##### ONEIDA.

Conroy's: Florence Rice Knox, 18th, with C. Fritsch, tenor, and Franz Remmert, baritone, and Carl Walter, pianist. Devereaux: The Wilkinsons in East Lynne, 27th.

##### ACHURN.

Academy of Music (E. J. Matson, manager): Wilhelmj, assisted by Miss Fitch and Constantin Sternberg, gave a fine concert, to a full house, 17th. The business at this house has been excellent since election. Joseph H. Keene, as Rip Van Winkle, 20th.

##### LOCKPORT.

Hodge Opera House (James Statts, manager): Sternberg Fritch-Wilhelmj Concert, 19th, to small audience. Coming: Kate Thayer Concert co. and Spanish Students, 30th.

##### YONKERS.

Gilmour's Humpty Dumpty and Mico's Specialty troupe on 15th, at reduced prices to large house; fair show. Belah Verne in dramatic impersonations on 16th, to good audience; impersonations fair. Colleen Bawn 25th.

##### HORNELLVILLE.

Shattuck Opera House (Dr. S. E. Shattuck, manager): The Fay-Braddon comb. 14th, to large audience. J. H. Keane Comedy co. came 16th, in Rip Van Winkle, to good house.

##### BATAVIA.

Opera House (John Dellinger, manager): Lottie in Uncle Tom's Cabin, to large business, 17th. Coming: Daniels' Juvenile Opera co. in Fatinitza, 25th and matinee, under the management of Capt. Tim Beecher.

##### New Jersey.

##### TRENTON.

Taylor Opera House (John Taylor, manager): 18th, Salsbury's Troubadours, to a large and the most fashionable house of the season. Entertainment created a continuous roar of laughter. 23d, E. E. Rice's Bijou Comic Opera co.; 25th, Gilmore and Benton's Consolidated Shows; 26th, Annie Pixley; 29th, Agnes Leonard; 30th, Amy Stone Triple Alliance.

Item: Lambert Heyman, special agent of Gilmore and Benton, is in town announcing the coming of his show.

##### NEWARK.

Park Theatre: Thalia Theatre co., 18th, in The Sea Cadet, to a very large and decidedly German house; 19th and 20th, Salsbury's Troubadours, in The Brook. They are old favorites here. Their performance had some slight changes, and we missed John Gomy, otherwise the show was as entertaining as ever. Booked: 25th, 26th and 27th, Mrs. D. P. Bowers, in Lady Audley's Secret; Camille and East Lynne, 29th and 30th; Mabel's Opera co., in Bonucci's and Fatinitza, Dec. 1; Thalia Theatre co., in Prince Methusalem, 2d; Mapleson's Grand Opera co., in Carmen, to follow.

Grand Opera House: 19th, R. J. Burdett, the funny man, lectured, to a fair house. Booked: 24th and 25th, Charlotte Thompson, in the Planter's Wife; 27th, matinee, Annie Pixley, in M'iss; 29th and 30th, A Celebrated Case; Dec. 1 and 2, Chaufray, as Kit.

##### JERSEY CITY.

Academy of Music (Dr. Hooper, manager): The week has been bare of events. Salsbury's Troubadours, in the Brook, 22d and 23d; The Pirates of Penzance, by the new co., 24th.

Central Theatre: Opened last week, for the regular season, to good business, with variety comb.

##### North Carolina.

##### CHARLOTTE.

Opera House (L. W. Sanders, manager): The Ford and Denham comb. in Franks, 16th, to fair house. The Rive King Concert co. appeared 18th, before one of the most cultivated audiences that ever assembled in our theatre, and everyone pronounced the concert as worthy of the patronage bestowed on it. Dec. 2, Haverly's Widow Bedott comb.

##### OHIO.

##### CLEVELAND.

Euclid Avenue Opera House (L. G. Hanna, manager): J. K. Emmet has just closed a very profitable week; house crowded at each performance of Fritz in Ireland, which, although possessing no merit whatever as a play, serves well enough to introduce Mr. Emmet in his well-known specialties. The star was in an excellent mood throughout the week, and his sweet smile and voice have lost nothing of their charm. His support is but little different from that of last year; the new members are by no means entitled to favorable mention. Lawrence Barrett's engagement this week promises to be a notable event. He appears in Hamlet, Julius Caesar, Othello, Richelieu, Marble Heart, York's Love, and Rosedale. 29th, Hermann.

Academy of Music (John A. Ellis, manager): Anne Graham, in Upper Crust, created a very favorable impression last week, in spite of the rather discouraging circumstances under which she appeared. Upper Crust is an interesting play, full of incident and effective tableaux. The co. included some well-known people, who render adequate support. A. M. Palmer's False Friend comb., this week; Lilliputian Opera, under local management, 29th, 30th and Dec. 1; Leavitt's Specialty co., balance of week.

Case Hall Grand concert, Thanksgiving eve, by August Wilhelmj, Constantin Sternberg, and Lilitia Louise Fitch.

Comique (B. C. Ha. t. manager): This week, Frank Melrose, Sharpley and West, Morello Bros., Mealey and Macky, Hogan Bros., Harry Fielding and Magg. Walker, and the Murrays.

Items: Mr. J. B. Devereaux of Boston has written a drama called East and West, which

he has placed in the hands of Manager Gardner, of the Annie Graham comb., for production at an early date.—A long-felt want has recently been supplied at the Academy—a scenic artist.—Manager Ellis is at home this week.—Excursion trains from the surrounding country will be run during the Barrett engagement.—Marcus R. Mayer was in town last week.—Mr. Theo Bendix has succeeded from the Alice Oates co. and returned to this city, at which point he joins the Emmet comb., to act as musical director.—The Rive-King Concert co. will appear at Case Hall the second week in December.—First concert of the Cleveland Vocal Society, Dec. 9.—It is rumored that Bernhardt will not appear in Cleveland after all, though she is booked for two nights here.

##### COLUMBUS.

Grand Opera House: Abbey's Humpty Dumpty gave a fair show, to a fair house. 17th, Annie Graham's Upper Crust co., 22d and 23d; Clinton Hall's Strategists, 24th and 25th; Wilhelmj, Sternberg and Fritch Concert co., 26th. O. D. Byron returns 29th and 30th; Mary Anderson, Dec. 1 and 2; Banker's Daughter, 4th.

Comstock's Opera House: The New Evangeline was played, 17th. The co. is not as good as formerly. Verona Jarbeau was not strikingly pleasing or successful; there have been more satisfactory Evangelines, though she sings very fairly. Louise Searle presents a pretty figure and costumes, and acts with a dash. Fortescue, in a new arrangement of dry goods, is as great as ever. The play drew a very large house. Mme. Rentz's Minstrels, who have deteriorated greatly, gave a very dizzy show, 20th, to a crowded house. Jack and Miller's Comets, 22d and 23d; Maude Granger, 24th and 25th; Harry Webster's Nip and Tuck return 27th; Leavitt's Specialty co. 30th.

##### DAYTON.

Music Hall (Charles Mead, manager): Oliver Doud Byron, in Across the Continent, 12th, to good biz.; Clark and Marble's Tile Club, 13th, did a fair business; but they left such an excellent impression that should they return, they will no doubt be greeted with as full a house as they deserve. Sol Smith Russell, in Edgewood Folks, 16th, to good house. The play is suited to Mr. Russell's talents, and a support is good throughout. J. B. Polk, in A Gentleman from Nevada, 17th, to a small but appreciative audience; the weather was very bad. Booked: 29th, Jack and Miller's Coteries; 30th, Neil Burgess, in Widow Bedott; Dec. 2, Collier's Banker's Daughter; 3d, a lecture, under the auspices of the Y. M. C. A.

Reed's Academy of Music: For the 15th, Mr. Keefe, Fanny Roberts and Kitty Wells are the new faces. The old co. are retained. Business the past week was not up to the standard, but is better this week.

Items: Mr. Mead is trying to get the Dayton public to pay one dollar for admission to the orchestra.—Aug. S. Pennoyer, agent for Rice's New Evangeline, was in the city 13th, and is putting up some fine paper.—The Memorial Hall (Soldiers' Home) is up, and nearly under roof; it is thought it will be ready for the next Summer season.

##### SPRINGFIELD.

Black's Opera House (A. C. Black, proprietor; Comstock & Tyner, managers): Sol Smith Russell in Edgewood Folks, 15th, to standing room only. Tony Denier's Hampt Dumpty, 16th, to a crowded house. Tourists, 18th. Rice's New Evangeline, 19th, to good business. Coming: 24th, Annie Graham and co. in Upper Crust; 25th, Nip and Tuck (with matinee); 26th, Strategists; 27th, Anthony and Ellis' Uncle Tom; 29th, Leavitt's Specialty troupe.

##### YOUNGSTOWN.

Opera House (W. W. McKeown, manager): Jack and Miller's Comets to poor business, 13th; J. Clinton Hall's Strategists, 15th, to good houses. This is a very humorous play, entirely free from all objectionable features. The co. is first class. Mr. Hall is to return to our city during the holidays. Rice's New Evangeline 16th, to good business.

##### URBANA.

City Hall: Frank I. Frayne, supported by an excellent co., in Si Slocum, on the 16th. They were greeted by a large house.

##### RAVENNA.

Reed's Opera House (C. A. and G. P. Reed, managers): Anthony and Ellis' Ideal Uncle Tom's Cabin co. played 17th to a large house, and g. v. good satisfaction.

##### AKRON.

Academy of Music (W. R. Robinson, manager): Jack and Miller's Comets to a small house, 15th; performance fair. Clinton Hall's Strategists, 18th, to fair audience. Coming: 23d, Maude Granger; 25th, 26th, 27th, Thanksgiving matinee, Thorn and Darwin, Illusionists.

##### STEELESVILLE.

Garrett's Hall (H. G. Garrett, manager): Abbey's Humpty-Dumpty troupe showed here, 16th, to crowded house. Booked: 25th, Alf J. Knight.

Item: Nick Zellers' city orchestra, after having signed contract with Mr. Abbey's agent to furnish music for Tuesday evening, failed to appear at the proper time, leaving Mr. Hickey, the manager, to secure music as best he could.

##### TOLKDO.

Wheeler's Opera House: John Stevenson The Unknown and Passion's Slave to good houses, 19th, 20th and matinee. Billed: Mrs. Scott Siddons and co.

Adelphi: The new arrivals, 15th, were Mons. and Emma Alferdo, George Kurtz and Nellie Brooks, and Lester and Monoch, closing 20th; Alferdo's to Pittsburg, and Kurtz and Brooks to New York. Opening 22d, Viola Wray and Miss Nettie Williams.

##### COLUMBUS.

Springer Opera House (F. J. Springer, proprietor): Ada Gray-Watkins comb. gave two evening entertainments and a matinee, to good business. Cyril Searle's co., with Rose Eyttinge in the title role, gave Drink, to a full house, and Led Astray, on the 20th. Thomas W. Keene, 22d, in Richard III.

##### Pennsylvania.

##### WILKESBARRE.

Musie Hall (M. H. Burgunder, manager): Powers' Paragon comedy co., in Dr. Clyde, 17th; to fair business. Meade and Maginley's comb., in Deacon Crankett, to good house.

Items: On Sunday evening the 14th, Frank Mayo and his co. gave an extra performance at the Grand Opera House, The Streets of New York being presented.—Mrs. Charles Walcott with the Collier's Banker's Daughter co. had a severe attack of neuralgia of the head while here, and was in a dangerous condition for several hours, when she made her re-appearance she received a warm welcome. During her illness Lizzie Hudson assumed her part most effectively.—Manager John W. Norton has returned from a hurried trip to Pittsburg, and will support Miss Anderson next week.—Helen White, the elocutionist gives a reading at the Pickwick Theatre, next Tuesday night.—Barlow, Wilson, Primrose and West's Min-

strels will succeed Tony Denier's Pantomine Troupe at the Olympic Theatre.—Maude Granger follows Mary Anderson at the Grand Opera House.—The St. Luke's Hospital fund was benefitted by the Hazel Kirke week at Pope's, to the extent of \$4,000.—Mr. E. C. Simmons presented Treasurer Zimmerman, with \$50 for his excellent management of the affair.

##### BRADFORD.

Wagner's Opera House (Wagner & Reis, managers): George Holland's comb., in Our Gentlemen Friends, drew crowded house 17th. The comedy gave entire satisfaction. Booked: M'iss-Pixley co., 29th; Power's Paragon co., in Galley Slave, Dec. 3 and 4; Mitchell's Pleasure Party, 7th and 8th; Nick Roberts' Humpty Dumpty co., 9th.

Gem Theatre (W. J. Cain, proprietor; Charles McDonald, business manager): New arrivals 22d: The Four Shamrocks, Ida Willard, Sellen and Burns, Maggie Bursell, Mons. and Mlle. Tissot, Nellie Hayward, Conway and Farrell. Re-engaged: Carrie Gower, Departures 20th; Edie DeRock and the Noons, Jack and Della, to Elmira; Mealey and Mackey to Albany; Belle Fairmount, to Erie; Frank Melrose and Harry LaRose to Cleveland.

##### ALLESTOWN.

Academy of Music (B. J. Hagenbuch, proprietor): W.



## NEW YORK MIRROR

FOUNDED IN 1822 BY GEORGE P. MORRIS AND N. P. WILLIS.

THE ACCREDITED ORGAN OF THE THEATRICAL MANAGERS AND THE ONLY EXCLUSIVELY DRAMATIC NEWSPAPER IN AMERICA.

HARRISON GREY FISKE, EDITOR.

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NEW YORK, NOVEMBER 27, 1880.

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Abbott, Emma (3)  
Belgrade, Adele  
Burgess, Neil (3)  
Barnes, W. D. (2)  
Bassett, Jeddiah  
Belden, Clara  
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Bert, Fred W.  
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Clarke, Harry  
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Chambers, Augusta  
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Dempsey, Louise  
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Hofele, F. W. (3)  
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THE NEW YORK MIRROR is on sale every Thursday noon at all the news stands in this city, and in out-of-town places as soon thereafter as can be reached by mail and express.

PASSION PLAY.—"Not a proper subject for the playhouse.—EDWIN BOOTH."

## NOTICE.

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PASSION PLAY.—"Not only a degradation to religion, but to the drama itself; and an insult to a profession filled with noble men and pure women. A. OAKLEY HALL."

## Thanksgiving Day at the Theatre.

To the profession whose playing is work and whose work is play, a general holiday, like Thanksgiving Day, when other people shut up shop, leave business and enjoy themselves, means only extra labors. All the theatres give Thanksgiving Day matinees, and all will be overcrowded at the evening performances. Professionals cannot eat their Thanksgiving dinners at noon, like the majority of their admirers, because their voices must be clear and their senses alert for the matinees. Neither can they feast after the matinee performance, like the fashionable folk, because they must be in readiness for the evening's exertions. The impromptu companies that go out of town on Thanksgiving Day, to wake up sleepy towns and villages with holiday entertainments, have no time to think about sumptuous banquets; content if their modest bills at the rural hotels are paid and

they are not obliged to walk home after their work is done. The Thanksgiving meal of the professionals, therefore, is super; and as they gather around the only board that is really festive to an actor, there should spring up in every heart, even though it be not expressed in words, a grateful recognition of the Day upon which every head is bowed in gratitude to the Giver of all good. The profession have to be thankful for a season of unexampled prosperity and promise. They have to be grateful for more steady employment, at larger and more certain salaries than have ever before blessed the representatives of the drama. They have to be grateful for a development of theatricals which has placed their profession among the most honorable and lucrative in the world. Aside from such personal mercies, as health, strength, memory, family, friends and plenty, they have to be grateful for an advancement of the entire profession, and consequently of every member of it, however humble, entirely without precedent in the annals of the stage. No doubt the majority of professionals appreciate this, and in the chorus of thanksgiving which ascends on Thursday, their voices will not be absent nor their hearts unmoved. The constant liberal and noble charities of the profession prove, if any proof were needed, that its members are not behind any other class of people in their sentiments of gratitude, and their appreciation of the blessings of Providence.

Almost all our managers have, besides these general reasons for thanksgiving, certain special causes for gratitude. Manager Abbey will be grateful to THE MIRROR for the pains it has taken to prevent him from ruining himself by the bogus Passion Play. Managers Birch and Backus will be grateful for the revival of negro minstrelsy, and the recent reinforcements of their vocal choir. Manager Daly will be grateful for the decided hit of Needles and Pins. Manager Haverly will be grateful for the unvarying fortune that makes all his numerous theatres and enterprises successful. Manager Henderson will be grateful for the unexpected crowds that roar at Sharps and Flats. Managers Harrigan & Hart will be grateful for the happy thought of the Mulligan Nominee. Manager Mackay will be grateful for the unprecedented run of Hazel Kirke, and his own triumph in the part of Dunstan. Manager Palmer will be grateful that, in the midst of stars and rumors of stars, the New York public is still true to its favorite stock company, and can properly reward the production of a great play. Manager Pastor will be grateful that so many thousands of people continue to find his variety the spice of life. Managers Theall & Williams, of Williamsburg, will be grateful because they have been able to transform a suburban theatre into a metropolitan place of amusement. Manager Vale will be grateful for the popularity of his novel venture at Masonic Hall. Manager Wallack will be grateful for the profitable production of the Guv'nor, and the justification of his experienced judgment in the selection and reorganization of his new company. Manager Poole will be grateful that things are no worse. Manager Maplesont will be grateful that his sinners are recovering from the epizooty, and that he has the American monopoly of Italian opera. Manager Neuendorf will be grateful that he is to have a new theatre, next season, away from Tammany Hall. Manageress Cottrelly will be grateful that people will still go down to the Old Bowery to hear German novelties. Managers Ford & McCaull will be grateful that Salvini has arrived safe and sound. Thus every manager and actor has something for which to be thankful, and THE MIRROR, which has also special reasons for gratitude, wishes them all many happy returns of Thanksgiving Day.

PASSION PLAY.—"Not a proper subject for the playhouse.—EDWIN BOOTH."

## The Danger We Predicted.

When THE MIRROR entered the arena, and lowered its lance against the Passion Play, the grounds upon which our opposition rested were fully explained. We said that we should fight, firstly, in the interests of the stage, secondly, in the interests of public decency. Knowing that there yet burned embers of religious prejudice against the theatre, we set out to prevent a desecration of the stage, that would fan these slumbering feelings into a fierce and destructive flame. This was a danger that it was then promised we should do our utmost to avert. It seems, however, that the mere published announcement of the play has already stirred this very sentiment into action, and we find a contemporary devoted to the so-called advocacy of religion and Christianity, indulging in the following language, in the course of an article commenting upon Manager Abbey's intention:

The stage has not been reformed. No pre-

sumption can be drawn from its history or present condition that it will be. The self-denying, spiritually-minded could find no pleasure in it. Only nominal Christians, anxiously seeking an excuse to eat forbidden fruit, can be deceived by the pretense that the theatre is now any different from what it has been—"from the very first an evil place."

We do not blame the bigoted writer of these lines, for the sweeping denunciation of the theatre that he is pleased to make. The man who in this era of progress, broad thought and liberality, could give words to such an opinion, is more deserving of pity than of censure. Henry E. Abbey is doubtless responsible for this article, and every other of a like nature which may be printed on the strength of his announcement of the Passion Play. There are many people who will read the article from which the above extract was quoted, and give it serious consideration. These people may have been theatre-goers. But if they retain in any degree whatsoever the obstinate intolerance that may have been an element in their youthful training, they would lay the cause that gave birth to this tirade to heart, and probably renounce a favorite and harmless amusement forever. This is a precise illustration of the baleful influence the presentation of a sacrilege would work upon the stage. Managers, actors, and all connected with the profession would suffer more or less in consequence, and Abbey would be injured more than all the rest. He did not consider the momentous import of the act, when he took up a pen and signed his name to a contract, the fulfillment of which would deal a blow that strikes deep at the good repute of the theatre, the prosperity of his brother managers, and the livelihood of those who devote their lives to the noblest art in all the world.

The danger that THE MIRROR predicted is imminent.

The dark clouds of superstition, bigotry and prejudice are lowering.

Will they break?

PASSION PLAY.—"Not only a degradation to religion, but to the drama itself; and an insult to a profession filled with noble men and pure women. A. OAKLEY HALL."

## The "Crime" of the Passion Play.

The newspapers, secular and religious, must be very hard reading for Manager Abbey, at present. If he intends to follow up the policy, which he attempted to inaugurate upon THE MIRROR, of withdrawing his advertisements from those journals which oppose the Passion Play, he will be unable to advertise his enterprises in any reputable paper. The Herald editorially denounces the production of the Passion Play as a crime. Is Manager Abbey going to cease advertising in the Herald? The Times, in a long editorial, declares that the Passion Play is an affront to common decency. Will Manager Abbey withdraw his advertisements from the Times? The Tribune is equally bold and candid in its opposition. Will the advertising columns of the Tribune know Manager Abbey no more? Our readers will find in another part of this issue as many extracts from the opinions of the press as our space will permit us to publish. If we undertake to reprint all of the articles denouncing the crime against religion, against the theatres, against public morality, which the California speculators have undertaken to commit at Booth's Theatre, we should have no room for any other reading matter in this number. Indeed, we are considering the advisability of giving one entire issue of THE MIRROR to this subject, since it is the most important to the profession, of any discussion that has occurred for many years. The opinions of the press are only indications of the sentiments of this community, which is aroused to an extent unknown since the outbreak of our Civil War. Yesterday two ladies, distinguished leaders of society, who had been receiving signatures to the petition against the Passion Play, were conversing in our presence.

"I feel," said one of them, "that I shall never desire to enter Booth's Theatre again."

"If this Passion Play be produced," replied the other lady, "I shall never enter any theatre again."

These ladies represent a class of our people whose attendance is vital to our best theatres. As straws show the direction of the wind, so this conversation shows the danger to himself and the profession which Manager Abbey is needlessly incurring. He is raising a storm the extent and effect of which he is unable to estimate, and which he will be powerless to contend against or to subdue. When that storm breaks upon us, every manager, every actor, will suffer for Manager Abbey's stupid and senseless fault. The names, selected from hundreds of signers to the petition to the Mayor and Aldermen, and published in another column, are proofs that our best citizens, the best patrons of our theatres, are as warmly opposed to the Passion Play as our clergymen and teachers. The venerable Peter Cooper pledges all his influence towards the adoption of the ordinance re-

quested by the petitioners. The pastor of the Little Church Around the Corner, who ought to be dear to the heart of every manager and actor, appeals to professionals not to permit this hideous and blasphemous crime. Ex-Mayor Wickham signs the petition alongside of the representatives of our chief business firms. A ladies' petition finds so many signatures that the canvassers are unable to accommodate all who desire to record their protests. The principal newspaper offices and the principal hotels have copies of the petition upon their counters for signature. The pulpit thunders its disapproval of Manager Abbey's terrible speculation. Theatre-going people and ultra-religious people are equally determined to resist a project which equally degrades the Church and the Stage. We warned Manager Abbey long ago of the tempest which he would evoke by foolishly becoming the tool of the broken-down California schemers who have entrapped him. Instead of taking our good advice, and thanking us for it, he endeavored to silence us by a notification that he would no longer pay us four dollars a week for his advertisement. He might as well have attempted to sweep back the sea with a wisp-broom. The storm is raging around him; he hears it on every hand, and if he shall persist in confronting it he will be utterly destroyed.

From the first, although we have felt as deeply as anybody can feel, the insult to religion involved in the Passion Play, we have left that branch of the subject to our religious contemporaries. THE MIRROR is the accredited organ of the managers and the profession, and we have opposed the Passion Play from the point of view of the managers and actors. We feel the insult to religion; but we resent the insult to the stage. The Passion Play is as unpopular in the profession as it is among the religious community. Manager Abbey is condemned by every other manager in New York; his action is deplored by every professional. If the Passion play were produced, every actor and actress who took part in it, sneaking upon the stage anonymously (since there are to be no play-bills), would be marked for life, not only by the public but by managers, agents and their professional associates. It is a sign of the professional feeling that Manager Abbey has been obliged to send to California for the people to cast and rehearse the Passion Play. From a purely theatrical standpoint, to avert the dangers and the disgrace which he threatens to bring upon the whole profession, THE MIRROR has appealed to Manager Abbey to withdraw from this odious speculation. His contract with the California speculators is not worth the paper upon which it is written, and cannot be enforced in any court, since it is a contract to violate public morality and endanger the peace, and is thus construed by our leading citizens and journals. Hitherto a popular manager, renowned for his shrewdness and liberality, Manager Abbey now compromises all his other enterprises, and sacrifices his professional future by his obstinacy in defying public sentiment and professional advice. We have no desire to see his theatre closed by the officers of the law, as it certainly will be closed; himself and his company arrested, as they certainly will be arrested; and therefore we again urge him to imitate the example of Manager Robertson of London, and announce that he will not oppose himself to the patrons of the theatres, but will withdraw the Passion Play from rehearsal. Such an announcement would restore and augment his popularity, and would be as wise as it would be welcome. Still less do we desire to see all the theatres placed under the ban of the Church and of society, as they will be, by the inexcusable proceedings of Manager Abbey. We are laboring in this matter, not from any personal motive, but for the good of the profession. THE MIRROR is the best friend Manager Abbey ever had, since it was the first to warn him against the Passion Play. We are still his friend, in spite of himself, when we advise him to withdraw the Passion Play, like the London manager, instead of waiting for the law to shut him up, as in San Francisco. He has been obstinately wilful, and he may continue to be so; therefore, we urge every reader to sign the petition which is republished in another column, and to aid us in locking the doors of our theatres against the contemplated outrage at Booth's, and against any recurrence of such an attempt hereafter. Manager Abbey has one more week to repent; but we intend to make his repentance final and to take bonds against any relapse.

PASSION PLAY.—"Not only a degradation to religion, but to the drama itself; and an insult to a profession filled with noble men and pure women. A. OAKLEY HALL."

## Legitimate Redivivus.

The success with which John McCullough in New York and Edwin Booth in London are meeting is a big crumb of comfort to those who have lately had occasion to deplore the frivolous nature of entertainment to which the stage has been abandoned. The receipts thus far of McCullough's engagement have been something remarkable even for this season of theatrical prosperity. Coming as he does at a time when the greatest dramatic sensation of the world is playing her first engagement in this country, it would seem that he is encountering the greatest possible obstacle to the attention so popular an actor has a right to expect. But our public has given another mark of its nice

discrimination and disinterested favor, by showering demonstrations of appreciation on one who is the representative of the vigorous, robust style of acting which has thousands of admirers. The taste for classic tragedy is by no means dead. It has been only sleeping. As we prognosticated months ago, a time for its awakening would arrive, when the public would turn again to its old love with renewed affection. Reviewing the record of last season with the fine tours of poor Neilson, Edwin Booth, and McCullough fresh in mind, nobody can deny that there is a strong current of the popular taste in the direction of legitimate drama and legitimate actors. McCullough has started the boom with a rush here in New York, and it will probably be taken up by Mary Anderson, and climaxed by Salvini. If the old days are coming again, take down your doublets and tights, ye leading men! get your neglected hose darned, the plumes to your hat re-curved, your rusty spurs polished, your top-boots cleaned; go to Seneca and get the kink out of your arms by some lessons with the rapier, and prepare generally for the drama of your daddies!

PASSION PLAY.—"Not a proper subject for the playhouse.—EDWIN BOOTH."

## SARA VON LEER.

Sara von Leer, whose portrait occupies our first page, is a young actress of the emotional school. She was born in Mobile, Ala., her grandmother being the renowned actress Mrs. Duff. Miss von Leer came early in life to New York City and has resided here ever since. For four or five years she was a prominent amateur, well-known in dramatic circles. Two years ago she travelled the Eastern circuit under the name of Blanche Schuyler, as leading lady in a regular company. She has played Constance in Conscience, Lady Chatterton, in Maud's Peril, Naomi Tighe in School, also Anne Sylvester, in Daly's version of Man and Wife. Miss von Leer starts for the South shortly, and will probably open at New Orleans on Dec. 5, as Anne Sylvester. She will later on play a new piece which she has purchased of Edward Coleman, entitled A New Godiva. Miss von Leer has in the past won great popular successes wherever she has appeared.

## PERSONAL.

MORRIS.—Clara Morris wears a sealskin hat and ulster in the street.

PASSION PLAY.—"Not a proper subject for the playhouse.—EDWIN BOOTH."

MOSS.—Leona Moss plays Adrienne in A Celebrated Case at Newark next week.

MAEDER.—Frank Maeder, of the Troubadours, is spending a few days in the city.

DETCHON.—Adelaide Detchon has made great improvement in her acting of Carrie in The Guv'nor.

ROOSEVELT.—Blanche Roosevelt will soon sing in the Masque of Pandora at the Grand Opera House.

SALLY.—S. B. changes her bill three times a week, and yet she does not draw as her manager expected.

WARD.—Genevieve has made all arrangements for a starting tour in this country next season—Forget-me-not.

VINCENT.—Helen Vincent is receiving excellent notices from the Southern papers, for her acting in the Widow Bedott.

HENDERSON.—Manager Henderson's family have returned to town for the Winter from their Long Beach Summer seat.

RAYMOND.—John T. Raymond is quietly rolling up a balance on the p. c. side of the ledger out West.

WAKEMAN.—Annie Wakeman has a new, and it is said a powerful drama, ready for production, and what is better offers from two managers to bring it out.

PATTEE.—Our genial friend and correspondent, Charles H. Pattee, was in town last week, with John Stetson. They came on together to meet Signor Salvini.

SALVINI.—Manager John Stetson is making up a select little party of New Yorkers and Bostonians to go on to Philadelphia for Salvini's opening, next Monday night.

PASSION PLAY.—"Not only a degradation to religion, but to the drama itself; and an insult to a profession filled with noble men and pure women. A. OAKLEY HALL."

DAVENPORT.—Fanny Davenport opened in Philadelphia, Monday night, to a crowded audience of stylish people. Her trip through the small New England, Pennsylvania and New Jersey towns, was most remunerative.

CRANKETT.—Deacon Crankett has not met with the success, so clean and good a play deserves. This failure is due to the disrepute of one of its managers. His name was never linked with a prosperous theatrical venture.

CIRCULATION.—Last week the American News company sent the largest first order for MIRRORS received since the birth of the paper. This was supplemented Saturday by an extra demand which we were unable to supply. THE MIRROR has the largest dramatic circulation in America.

PAULDING.—Frederick Paulding will produce his new piece, adapted by William Seymour, of the Boston Museum, at Haverly's Fifth Avenue Theatre some time during January next. The engagement will last but one week—the only open time Mr. Haverly has at his disposal previous to the Abbott season.



## The Passion Play.

Press, Pulpit and Public Declare it  
Must Not Be Done.

## A CHORUS OF OPPOSITION.

Oakey Hall, Ex-Mayor Wickham, Henry Bergh, Dr. Houghton, Protest and Sign the Petition.—What Peter Cooper Thinks About It.—Henry Ward Beecher Against it.

## CABLE FROM EDWIN BOOTH.

"Not a Proper Subject for the Play-House."

The Ladies of New York Do Themselves Credit.—Letters and Press Comments.

Discussed by the Aldermen.—A Test Vote.—Nineteen to One.—Names of the Prominent Signers.

"See how belief may suffer by foul show."  
—SHAKESPEARE.

As the time announced by Manager Abbey for the presentation of the Passion Play draws near, public opposition is focussing and the whole community is being aroused. The support which the *Herald*, *Times* and *Tribune* have given THE MIRROR in the fight for a pure and unadorned stage has been most valuable. The petition which was published last week has found hundreds of signers, who unite in a common appeal for decency, without reference to creed, sex, age, or condition. The names represent the most powerful business and professional interests in the city, and form a protest too strong to be disregarded by our municipal authorities. The popular verdict is that there must be no Passion Play in respectable New York, and the Mayor and Board of Aldermen will sustain it. The Press, the Pulpit, the Public all demand this, and their will cannot be thwarted. Among the hundreds of signers to the petition are two ex-Mayors of New York, the President of the S. P. C. A., the pastor of the "Little Church Around the Corner," nineteen Jesuit priests, the Catholic Vicar General, and representatives of all religious faiths and denominations.

A CABLE FROM EDWIN BOOTH.  
Through the agency of THE MIRROR the following despatch was sent to our celebrated tragedian last Saturday afternoon:

To EDWIN BOOTH, St. James Hotel, Piccadilly, London, England.

Public opposition against Passion Play in Booth's Tabernacle. Cable your opinion for publication.

The wires were crowded with messages Sunday, and a reply could not be cabled back until late Monday afternoon. The following was the response:

LONDON, Nov. 22, 1890.  
I have written protest against Passion Play. Hope it will be prevented. It is not a proper subject for the play house. EDWIN BOOTH.

Mr. Booth's opinion is the opinion of the profession generally. A letter in strong condemnatory terms of the intended desecration is now on its way to our shores, and by Thursday next the public will learn more fully the reasons for his opposition. The above cable fully determines the position that the builder of the theatre, in which Mr. Abbey would produce the sacrilege, will take.

HENRY E. ARREY'S OPINIONS.  
Mr. Abbey says very little about his venture, and when approached on the subject, aptly turns the conversation into Bernhardtian channels. If we could lay bare his innermost thoughts, we would no doubt find that he regrets already the terrible mistake he has made in weakly submitting to the counsel of the California speculators. He foolishly believes that he has gone too far to recede, and so fearfully continues his preparations for the impious exhibition.

THE ACTORS ENGAGED,  
for the irreligious representation, all say that there is a feeling of uncertainty in the breast of every man and woman, taking part in the rehearsals. A spirit of irresolution appears to be hanging over everybody, and the work goes on in a half-hearted, disinterested sort of way. No one is sanguine of the play being done, and the consequence is that slow progress has been made.

JAMES O'NEILL.  
Mr. O'Neill, the self-assured gentleman who considers himself quite fit to give an adequate representation mentally and physically of Christ, has been talking a great deal about himself and the part, in a way that savors strongly of cant. He assures all the reporters with whom he converses, that he prepares himself spiritually to undertake the character. This differs somewhat from what he once told Nat Salsbury about his San Francisco experiences. "I was uncertain," said he to Mr. Salsbury, "up to ten minutes before I went to the theatre, whether I should not give up the whole thing. My wife threw herself upon her knees at my feet, and pleaded with me to send word that I would not go on. She said that the people would kill me. I must confess that I felt very much as she did, but then I remembered that by my contract I was bound to accept whatever part was assigned me at Baldwin's, and so I swallowed my per-

sonal feeling in the matter, and played the part." From which it should be inferred that Mr. O'Neill values his salary and his contract above his own convictions. His present bid for tolerance on the score of piety, does not tally with this statement made to Mr. Salsbury.

EX-MAYOR OAKLEY HALL.  
Hon. Oakley Hall of the World, gladly signed the petition when presented to him, adding to his signature the noble sentiment: "Not only a degradation to religion but to the drama itself; and an insult to a profession filled with noble men and pure women."

PETER COOPER,  
the venerable statesman and philanthropist, and the father of the present mayor, expressed himself thoroughly in sympathy with the movement to prohibit the Passion Play, and signified his intention of using every influence he possesses in determining the action of his son with reference to the citizens protest. "He is a dutiful son, and places strong reliance upon my judgment," said the old benefactor.

REV. HENRY WARD BEECHER.  
The pastor of Plymouth Church had but a moment to spare to THE MIRROR representative who called upon him Monday afternoon. "Of course, I think it's an atrocity, but if it is produced it won't amount to much," and this was all he had to say.

HENRY BERGH,  
loves the theatre almost as dearly as he does the dumb beasts, whose protector he is. He readily affixed his signature to the protest, and freely used his influence to bring others into line.

THE LADIES OF NEW YORK,  
have taken the liveliest interest in the opposition, and their aid has been invaluable in securing names to the petition. They are aroused, and the proposed Passion Play has no greater enemies contending against it. They have held meetings, and passed resolutions enough to fill a whole issue of THE MIRROR—documents we would gladly publish had we the available space. They form a large proportion of the signers of the petition.

REV. DR. EWER,  
the Episcopal pastor, when spoken to on the subject, earnestly denounced the play. He said, during the afternoon: "I have been called upon by a member of the theatrical profession, who solicited me to sign a petition asking the authorities to prevent the threatened production. I signed the petition with a good will, and I know many members of the theatrical profession who are interesting themselves to prevent the play being presented. Judas did not know Christ 1,800 years, but these people have the tradition and acquaintance of that length of time, and they are betraying Christ for a few pieces of silver."

"As to the charity of the ruse, I tell you at the bottom of the scheme are avarice and cupidity. If our tenderest sentiments are to be traded in thus and made merchandise of, I think it high time to call on the authorities for protection." In conclusion, Dr. Ewer said he could not speak too warmly against what was plainly a sacrilege, and he was happy to say that he had seen a cablegram from Edwin Booth, whose name is attached to the theatre where the play is announced, declaring that he protested against such a use of it.

REV. WM. HATFIELD,  
Pastor of the Washington Square Methodist Church, preached from the question, "Why oppose the Passion Play?" and said: "If ever there was a time when Christians were called on to oppose evil, that time is now. We should oppose the attempts made to lower the standard of morals as witnessed in the importation from Europe of disreputable characters to perform on our stage, and the threatened performance of a play that is most offensive to religious people. We have no welcome for one, however gifted or however brilliant, whose character is so deeply stained that society cannot wash it out. And we are now told that when this actress leaves us, we are to be favored with a performance the most astounding, the most wonderful, the most offensive ever introduced on the stage. What is this performance to be? Nothing less than the presentation of those most sacred scenes in the last days of the life of Jesus Christ. Before a promiscuous crowd of sight-seers, those holy scenes are to be depicted by irreligious performers. In opposition to this I am ready to unite with the secular press and the ministry in loud and strong protest."

"I oppose it, because those who will attend such a performance will have been attracted by morbid curiosity. They will go to witness the agony of our Lord in the Garden. His betrayal; His arrest; His death on the cross; to look at Judas, at Pilate, at the Roman soldiers, and all the other scenes they promise to present. It is also asked that if this play can be represented safely in Ober-Ammergau, what harm can it do here? There it is a religious performance by humble peasants, who perform it in obedience to a vow made in gratitude to God for averting a pestilence. Is there anything of that here? If the motive of its production is a religious one, the theatre is not the place for it. To represent Lear or Hamlet or King Richard there is proper, but to place upon the stage the holiest scenes in the life of our Saviour is revolting and offensive to the good taste of all Christians."

"I am opposed to it because it is making merchandise of the most sacred things connected with our religion. I am opposed to it because it will be casting contempt on the atonement of Christ; because it is revolting, and

impious to attempt to represent on the boards of a theatre, the spectacle of Christ hanging on a cross; to hear Him cry 'Eloia! Eloia!' to see the sponge steeped in vinegar placed to His lips; to hear His cry become fainter and fainter; to see a soldier pierce His side; to see the light slowly lower, and to hear the sound of rumbling thunder, as the life which was to purchase the redemption of the world goes out in suffering and agony. I declare that such a spectacle is a solemn mockery—it is more, it is a blasphemy in the sight of God."

"I trust that the moral feeling of the public will be strong enough to compel those men to withhold this insult to Christianity. I trust that if they do persist in their designs, the indignation they will arouse will be so great that it will come to a sudden and inglorious end. I also trust that the authorities will interfere and follow the example set them by the authorities of San Francisco. I believe in freedom of speech, in freedom of thought, in freedom of action; but this is a thing which affects society, and society owes itself the duty of protecting its members against what will injure and demoralize it."

REV. T. DE WITT TALMAGE,  
the pastor of the Brooklyn Tabernacle, took occasion on Sunday morning to say that he had just received a letter from thirty-eight students in the Union Theological Seminary, petitioning for his aid in an effort to prevent the presentation of the Passion Play in a theatre in New York City. Then he unfolded the letter and read it, slowly and impressively, to his 5,000 hearers. He would most heartily comply with the request, he said, and he added that all ministers of the Gospel ought to join hands in banishing this outrageous indecency from the stage. It might actually be advertising the play thus to speak of it from the pulpit, but he cared not for that; if he had ten thousand tongues he would employ them all in denunciation of this newest outrage. It is time for all Christian people—indeed, for all who value good morals—to protest against the representation that has been set down to be made in Booth's Theatre. The Church of God cannot be silent when such an assault is made as that which this impious play embodies; and I think, Dr. Talmage continued, that if the Christian people of New York will strike hands with all who prize good morals, and if they will be on the alert, this blasphemous play will never be enacted in the Empire City. A healthy public opinion on the Pacific Coast has driven it out of San Francisco. Indeed, it has been kicked out of San Francisco. (Applause.) The Passion Play, Dr. Talmage said, is the enacting of the trial and the sufferings of the Lord Jesus Christ by men whose lives are not altogether pure. It is an effort to present on the stage, with stage accessories, scenes that are too sacred to be treated of where the surroundings are such as they must be before the footlights of Booth's Theatre, and he would most cheerfully second the motion of the students of the Union Theological Seminary that the Passion Play be banished from this Christian land. Then Dr. Talmage said that on Sunday next he would preach a sermon that shall be his solemn and formal protest against the outrage.

To The Hon. Edward Cooper, Mayor, and the Honorable, the Board of Aldermen of the City of New York.

WHEREAS, Public advertisement has been made of an attempt to degrade religion and to divert the play-house from its proper sphere by representing at Booth's Theatre in this city, during the month of December proximo, a so-called Passion Play depicting the life and sufferings of Jesus Christ and his Disciples by hired performers, upon the public stage, to the detriment of morality and the endangering of the peace;

THEREFORE, The undersigned, citizens and residents of New York City, respectfully petition the Board of Aldermen to enact, and the Mayor to approve, the following ordinance, in order that the afore-said desecration of religion and malversion of the theatre may be prevented by law:

Section 1. It shall be unlawful for any person to exhibit or take part in exhibiting in any theatre or other place where money is charged for admittance, any play, performance, or representation displaying, or tending to display, the life and death of Jesus Christ, or any play, or performance or representation calculated or tending to profane or degrade religion.

Section 2. Any person violating the provisions of this ordinance shall be guilty of a misdemeanor, and punished by a fine not exceeding one thousand dollars, or imprisonment not exceeding six months, or by both such fine and imprisonment.

Rev. Morgan Dix, Trinity Church.  
Henry Bergh, Pres. S. P. C. A.  
E. C. Benedict, 10 West 57th street.  
Edward S. Jaffray, 350 Broadway.  
Rev. Dr. T. J. Hecker, Pastor Church of St. Paul the Apostle.  
Thos. S. Preston, Vicar-General, St. Ann's Church.

Rev. Dr. F. C. Ewer, Rector St. Ignatius' Church, New York.  
(A. D. Harper, of Harper Bros.  
S. H. Hurd, 53 Lexington Ave.  
Rev. Dr. H. C. Potter, Grace Church.  
Rev. Dr. J. P. Newman, Pastor Central M. E. Church.  
Rev. Dr. W. O. Ormiston, Pastor Collegiate Church.

Ivison, Blakeman, Taylor & Co., Publishers, 138 Grand Street.  
W. Hatch & Sons, 14 Nassau Street.  
Hatch & Foute, Bankers, 12 Wall Street.

[CONTINUED ON EIGHTH PAGE.]

## THE USHER.



Mend him who can! The ladies call him, sweet  
—LOVE'S LABOR LOST.

Sarah has made efforts of the most desperate character to get recognized by Society. Society somehow don't see it, and continues to give Mr. Abbey's star the cold shoulder. If she ever wished she was a good woman she has since her brief sojourn in New York. If she has consigned those four fatherless youngsters to the Dickens' lot, it is safe to say she has done so a thousand times. At every rebuff they rise like Macbeth's apparitions, and mockingly point at the author of their being. The dinner given her by Mr. Robert Cutting, Jr., was used by Bernhardt's press agent for all it was worth—and more too, if the truth were known. Every eligible member of the Union Club was approached by somebody, and asked to take the initiative in introducing Sarah to the other side of the front door of a resident's mansion. The endeavor was very unsuccessful. Nobody could be found who would even entertain the thought of bringing the naughty Sarah into the bosom of his family. Still the manager persevered. He arranged a clever little scheme that did admirably. Robert Cutting Jr., a gentleman of means and position, consented to dine and wine the Frenchwoman at Delmonico's, as a sort of lark. The idea struck several other young men favorably, and the result was that Sarah sat down one night not long ago to a luscious banquet in company with thirty men about town, blessed with the happy consciousness that she was the only female present. She has enjoyed this solitary pleasure on several occasions since her arrival. Before coffee was served a highly colored account of the affair had been sent down to the newspaper offices by Sally's enterprising young manager, which related in simple language how "Mr. Robert Cutting, Jr., of West Twenty-Second street, entertained Sarah Bernhardt at dinner at his residence." The ingenious morning press, with the sweetest innocence imaginable, printed it entire.

We have all read of the Bernhardt's call on her distinguished sister artiste, Clara Morris, but we have none of us seen a line about the latter lady returning the compliment. Miss Morris probably enjoys the favor of social recognition to as great an extent as any lady on the stage. The value of this honor is not lost upon her, and probably her want of ceremony in reciprocating this attention of Bernhardt's is due to the fact, that she is a most estimable and sensible woman, who is conscious and proud of the exalted position, she holds both socially and artistically, a position dearer to her than the favor of Sarah, or the whim of their mutual manager.

I have no patience with the canting bigots, who would have society ignore Bernhardt's claim to attention as an actress, but I sympathize heartily with the motive that prompts our leading social lights, to bar their doors against an abandoned woman, who knocks for admittance to their firesides, and the confidence of their wives and daughters.

A strong move was also made to have Salley taken up by our fair tea-drinking friends of the Sorosis. They didn't see it either, turning a deaf ear to all entreaties.

An anxious correspondent at Savannah, Ga., writes to learn the present scale of salaries paid to actors and actresses by first-class managers. This is a somewhat difficult question to answer, inasmuch as salaries are governed very much by people and circumstances. For instance, suppose my anxious correspondent should find Sam Pierce stranded with a broken-backed company in Muskegon, Mich.—ten to one, he would play his way to New York, for railroad fares. *Au contraire*, my Savannah friend would have to pay him \$150, per week regularly engaged to go back over the same route. This is a case of "circumstances." The cases of "people" are numerous and obvious.

Salaries don't fluctuate much. They have remained at about the same point since the stock plan was forsaken in favor of the system of combinations. A leading man gets anywhere from \$75 to \$250, the average being nearer the lesser amount. W. E. Sheridan, James O'Neill, Joseph Whiting, and Charles Thorne get the biggest stars. They are known as "stock stars." Those who get from \$75 to \$150 a week are such actors as Lewis Morrison, Barton Hill, Ed Buckley, Edward Collier, Fred Warde, William Harris, and Leslie Gossin. In exceptional cases some of these have received larger sums—but not often. Next in order to the leading man comes the leading juvenile. If very good in his particular line of business he gets \$75, but usually he is satisfied with \$40 to \$65. Walking gentlemen come in for \$25 to \$35; old en, \$40 to \$65; character men, \$35 to

\$75; low comedians, \$40 to \$100; "responsive ibles," \$18 to \$25.

Leading ladies receive from \$50 to \$200; juvenile ladies, \$40 to \$60; walking ladies, \$25 to \$35; character women \$35 to \$50; soubrettes, \$30 to \$75; old women, \$30 to \$65.

The Clara Morris Tuesday and Thursday afternoon performances at the Park are largely attended. So successful, indeed, has the venture proved that Manager Abbey announces the arrangement to continue indefinitely. The idea is quite new to New York; but it has been practised very successfully in London. The furor there over Modjeska began with her participation in a series of morning entertainments. There is no reason why one or two of our theatres should not carry out the custom, which has been inaugurated at the Park. Miss Morris is physically unable to withstand seven consecutive performances a week of her trying roles, and everybody is glad that the present programme enables her to give our public the benefit of her powers, without anxiety on the score of her ill health.

The latest dodge of the manager of the proposed Passion Play is to call it "The Passion"—a name doubtless intended to remove the objectionable truth of calling it what it really is. A spade should be called a spade, and this sacrilege, if named at all, should bear its proper designation. "The Passion" is no more nor less than The Passion Play—a dramatization in which the character of Jesus Christ is trafficked upon by a theatrical manager in his ignorance, or his thirst for gold and notoriety.

PASSION PLAY.—"Not only a degradation to religion, but to the drama itself; and an insult to a profession filled with noble men and pure women."  
A. OAKLEY HALL.

An engraved card before me gives in delicate script the information that Miss Lizette McCall has become Mrs. George Barry Wall. This little lady's professional career has been brief, but she evinced most promising talent in a number of widely divergent parts. She left her impression on New Yorkers as the very best Moya in The Shaughraun they had seen, and her Eulalie in Evangeline and numerous other burlesque and extravaganza characters developed a talent for that peculiar form of business quite marked. She has essayed more serious roles, but her ambition was not justified in this direction by her capability. I do not know whether, in this case, another robbery of the profession is to be laid at the door of Hymen, but I trust we shall not lose from public sight so pretty and bright a little woman as this one.

PASSION PLAY.—"Not only a degradation to religion, but to the drama itself; and an insult to a profession filled with noble men and pure women."  
A. OAKLEY HALL.

PASSION PLAY.—"Not a proper subject for the play house."  
EDWIN BOOTH.

A correspondent writes me from Lexington, Ky., that "while the Wallace Sisters were performing in Paris, Ky., a few evenings since, one Spangler, a member of the company, was accosted at the table by a man named Offutt with a request to accompany him to his room up stairs, as his wife desired an introduction. Spangler, young-man-like, accepted his invitation, and went to the room. Whereupon Offutt, immediately locked the door, put the key in his pocket, and drawing his revolver, exclaimed: 'I'll teach you to flirt with another man's wife in a public dining room. I'll give you just one minute to jump out of that window before I fire.'

Spangler recognizing the fact that the enraged man would be as good as his word, without hesitation, dived head foremost through the window (a third-story one in Bourbon House) taking sash and all with him, to the pavement, forty feet below. He was picked up unconscious. Offutt in the meantime was making desperate efforts to find Spangler, and had he succeeded in doing so would undoubtedly have killed him. Manager Dobson had the injured man secretly conveyed to Lexington in a carriage. Offutt hearing of the flight followed, and it was not until after he had succeeded in forcing an entrance into the hotel that four policemen were able to arrest him. He is now under bonds to keep the peace." I give the tale for what it is worth.

PASSION PLAY.—"Not a proper subject for the playhouse."  
EDWIN BOOTH.

BROWN.—William H., the genial, the urbane—everybody's friend, in fact—will play the Celebrated Case company, under his management, which is now at the Williamsburgh's Novelty, at the Grand Opera House, Newark, N. J., next Monday and Tuesday nights, and at Morristown the following night. They are receiving press commendation for giving the best performance of the piece outside of the Union Square theatre.

VANDENHOFF.—The veteran actor, George Vandenhoff, is to be heard often this season in readings. He appears at Association Hall on Friday, and he is also announced in the Mechanics' and Traders' course at Steinway Hall.

ROGERS.—Frank Rogers wrote Tony O'Dowd, saw it played in Jersey City last week, and fled to Europe by Wednesday's steamer.



## THE PASSION PLAY.

CONTINUED FROM SEVENTH PAGE.

W. H. Schieffelin & Co., 170 William Street.  
 G. W. T. Lord, of Lord & Taylor, 901 Broadway.  
 J. H. Bennet, M.D., 4 Irving Place.  
 Samuel Ward, 234 West 17th Street.  
 Baron du Flon, 35 West 27th Street.  
 Rev. Alfred B. Beach, Rector, St. Peter's Church.  
 Rev. T. Richey, 407 West 20th Street.  
 Rev. William Andrew Oliver, 405 W. 20th Street.  
 Egbert Guernsey, M.D., 18 West 23d Street.  
 Gilbert R. Underhill, Theo. B. Foster, E. Chrysostom Burr, Harry McDonnell, Montgomery H. Throp, Frank A. Sanborn, William Borden, M. L. Woolsey, Lawrence Buckley Thomas, Hobart B. Whitney, James S. Fenton, Jr., G. H. Mosier, J. H. Edwards.—General Theological Seminary.  
 Jas. McVicker, 25 East 47th street.  
 J. H. Rhoades, 39 West 22d street.  
 Cornelius N. Bliss, 193 Madison avenue.  
 Oliver Harriman, 21 West 57th street.  
 Jos. T. Low, 18 East 40th street.  
 W. L. Strong, 25 West 30th street.  
 James W. B. Rockwell, 329 Broadway.  
 H. F. Randolph, 329 Broadway.  
 P. M. Parkinson, 198 Broadway.  
 Jacob V. D. Wyckoff, 176 Broadway.  
 James W. Barbour, 176 Broadway.  
 Geo. Bosstman, 190 Broadway.  
 Wm. V. Simpson, 254 Broadway.  
 Wm. Warbrick, 150 Broadway.  
 W. R. Mack Darnid, 184 Broadway.  
 J. C. Cockey, B. Franklin, Vincent R. Schenck, William D. Connell.—176 Broadway.  
 Charles E. Trosson, No address.  
 Robert B. Collins, 414 Broadway.  
 Mrs. Mary J. Quackenbush, Mrs. C. C. Valentine, Mrs. Josephine Robbins, Mrs. William Warbrick.—58 West 22d Street.  
 E. R. Dibblee, Mrs. Harry Dibblee, Mrs. F. M. Dibblee, Francis K. Dibblee, Sarah M. Dibblee.—24 West 27th Street.  
 Sarah B. Torrens, 364 9th Ave.  
 Anna Alexander, 133 8th Ave.  
 Mrs. R. L. Phillips, 48 East 21st street.  
 Mrs. G. A. Leavitt, 78 5th avenue.  
 Mrs. H. H. Shethar, 48 East 21st street.  
 Knight L. Clapp, 48 East 21st street.  
 M. H. Shadden.  
 C. Tucker.  
 R. L. Phillips, 350 Broadway.  
 E. F. Shadden, 48 East 21st street.  
 M. W. Holly, 48 East 21st street.  
 K. C. Anderson, 48 East 21st street.  
 Wm. J. Burgess.  
 M. S. Shethar.  
 James S. Statesbury.  
 Frederick C. Withers, 71 Broadway.  
 W. L. Palmer, 157 Broadway.  
 George W. Blunt, 323 Lexington Ave.  
 Thomas B. Odell, 160 East 61st Street.  
 George M. Eit, 150 Broadway.  
 J. R. McKay, 130 Broadway.  
 C. P. Huntington, 22 Park Ave.  
 A. Thompson, 21 Nassau Street.  
 Frank A. Bartlett, Bennett Building.  
 S. H. Hurd, 34 Lexington Ave.  
 William T. Haywood, 243 East 17th Street.  
 James Ramsey, 9 East 31st Street.  
 Warren Brady, 207 5th Ave.  
 T. F. Miller, 243 East 17th Street.  
 Harvey V. A. Anderson, 219 West 23d Street.  
 M. J. Torrens, 364 9th avenue.  
 G. Meyers, 254 7th avenue.  
 Andrew Alexander, 133 8th avenue.  
 Henry C. Allen, 375 6th avenue.  
 William Kilpatrick, 133 8th avenue.  
 Edwin W. Smith, 200 Greenwich Street.  
 M. W. Baintley, Jr., 440 West 21st street.  
 Henry Sadtler, Jr., 440 West 21st street.  
 R. B. Patterson, 688 Hudson street.  
 Chas. W. Rule, 391 8th avenue.  
 Mary A. Thorne, 129 West 15th street.  
 S. W. Thorne, 129 West 15th street.  
 S. E. Bissell, M. D., 104 East 17th street.  
 Wm. H. Bissell, 104 East 17th street.  
 P. F. Quackenbush, 34 Pine Street.  
 P. K. Jones, 58 West 22d Street.  
 Mrs. Clara Osborn Crummin, 58 West 22d Street.  
 W. H. Robinson, 58 West 22d Street.  
 Clifton Wharton Clifton, 54 William Street.  
 Howell F. Day, 546 Broadway.  
 C. M. Frost, Broadway and Grand Street.  
 J. A. Bennet, M.D., P. L. Hoffman, Henry Demarest, James A. Harper.—4 Irving Place.  
 James A. Chase, Hotel Bristol.  
 Richard C. Green, 112 East 91st Street.  
 George T. Shannon, 208 East 55th Street.  
 S. Ward, 234 West 17th Street.  
 F. Lockwood, 208 East 21st Street.  
 Benjamin R. Gaue, 157 West 44th Street.  
 J. F. Still, Washington Ave. and 170th Street.  
 H. R. Ascough, 171 West 11th Street.  
 L. Durham, 129 East 10th Street.  
 William O. Hatch, George Boscannon, 812 Broadway.  
 T. W. Parmele, 1 West 38th Street.  
 Edward S. Torrey, 53 West 128th.  
 L. E. du Flou, Mrs. P. V. du Flou, L. V. du Flou, Mrs. P. V. du Flou, 35 West 27th Street.  
 Mrs. Colonel Le Gal, 226 East 20th Street.

The above names are gathered from the only available petitions at hand at the hour of going to press. They represent principally the business and professional interests of the community. Many copies of the protest have not been heard from. A complete list will be printed next week.

## WHERE PETITIONS MAY BE SIGNED.

Copies of the petition may be found at the publication offices of the New York Herald, Times, World, Tribune, Star and Sun, the office of THE MIRROR 12 Union Square, Dr. Egbert Guernsey, 18 West Twenty-Third Street, and a numerous public places. The time is short and the names must all be in by Friday.

## OPINIONS BY POST.

FROM A RATIONAL POINT OF VIEW.  
 EDITOR NEW YORK MIRROR:

DEAR SIR:—May I be permitted, as a reader of your paper and an ex-dramatic critic, to say a few words concerning the intended production of the Passion Play here?

Impress: It is fair to presume that the aim of a manager is to provide a class of entertainment that is calculated to meet

with general approval, and to cater for an undivided rather than a one sided sympathy on the part of the public.

Secondly. Precedents have shown that the splitting up of public sympathy, in connection with the stage, has been disastrous to the managers who were responsible.

Thirdly. The wisest men in the profession have given it as their opinion, that the introduction of religion or politics upon the stage is impolitic and ought to be rigorously tabooed.

Now, in view of Mr. Abbey's violating this principle of neutrality, he has, I believe, alienated from himself the sympathy and support of many people in this city. If Mr. Abbey is rich enough to afford himself the pleasure, if it is one, of offending a large section from whence are drawn many of his patrons, then criticism of his action must take another form. At present, however, we regard the course he has taken in its managerial sense, and as such, there can be little doubt that it will be condemned almost *en masse* by the press and public.

Opposition will take various forms. The religious world is, of course, in arms against what it deems a travesty of its sacred faith, and the Secularists and Freethinkers are, as a body, averse to the production. As I wish to look at the matter in a purely rational and political point of view, I will not touch upon any of the objections urged by Christians, though to them the representation of such a play is, of course, looked upon as sacrilege. The question I wish to ask is, what good can come out of the discord? The consequences of the production in San Francisco ought to be an argument against the transmission of the piece here. The only feeling not hostile which is likely to be aroused will be curiosity. Those who believe in the Godhead of Christ will be revolted, while others who relegate the Crucifixion to the same place in history as that occupied by the apotheosis of Mahomet's coffin at Medina, will feel irritated to see what they deem a religious fable dramatized as a reality. Look at it in which way we please, the whole thing is impolitic in the highest degree, and a manager who is defiant of public opinion should not complain if he finds a falling off from his coffers. The proclamation of charity in connection with the production of the Passion Play was a sop thrown to the Ecclesiastical Cerberus, which, however, he refused to swallow. It was sensibly enough suggested that if Mr. Abbey was brimming over with beneficence he could as easily devote the proceeds of a play that would not outrage public feeling to charitable purposes. The folly of introducing local politics into theatrical pieces was forcibly illustrated in London about two years ago, when there was so much bitterness in connection with the Eastern question between Liberals and Tories. It happened at the Gaiety. An actor made an *ex parte* political allusion. Some of the audience cheered, some hissed. When an intelligent artisan stood up in the gallery and in a stentorian voice addressed the house. He said, in effect, that it was disgusting that people who came there to be amused, should have their political feelings and prejudices stirred up and that the theatre should be turned into a semi-political arena. He called upon the audience to discountenance the continuance of such a thing. His short address was received with a round of applause, and from that time no political allusions were introduced in the Gaiety.

Did not the artisan strike the right note in saying that people went to the theatre to be amused, and not to have their prejudices stirred up? It is to be hoped that Mr. Abbey will have the good sense to see this and think twice before he produces a play that will stir up the bitterest opposition, and which is calculated to bring the stage and those concerned therewith into disrepute.

Yours, truly, B. E. N.

A WOMAN'S APPEAL.

NEW YORK, Nov. 22, 1880.

EDITOR NEW YORK MIRROR:

DEAR SIR:—As a representative of many of my sex with whose sentiments I am familiar, I wish to protest in the most earnest and forcible manner of which I am capable against the representation of our Savior's Passion and death upon the boards of a city theatre. Every holy sentiment, every cherished association, all the love in the Christian's heart for the great author of his salvation rises up in revolt at this terrible profanation.

Should the "play" be enacted from feelings of religious faith by persons well known as possessing that faith, and for the benefit of the church or some charitable object, many of the most objectionable features of the representation would be obliterated. But for the emolument of a theatrical manager whose chosen profession is one requiring him to court sensation, to produce novelties, and thereby fill his own pockets, the thing is simply preposterous.

This is a free country, to be sure; but there must be laws to cover this case. Divine laws there certainly are, as any right-minded and thinking person must see—laws which tell us plainly that we owe reverence, homage, sympathy to that Being whose sufferings for us, whose mortal agony and death, these speculators propose to depict upon the same boards and in the same temple which have so often echoed to the sounds of the ballet and the frivolous voices of comic actors.

There must be civil laws which can prevent this outrage on Christianity, and to the many journals daily published in this city seems to belong the task of invoking their aid in this case. Your valuable sheet has taken a noble stand in defence of Christianity, and to it I send my humble appeal, added to numberless others, that you will put forth every endeavor to have this contemplated sacrilege repressed. It is hard to imagine for a moment that any actor or actress who is not utterly lost to all usefulness, to all sense of right and respectability, would consent to become a member of the company engaged in such a representation. My faith in human nature tells me that as a speculation the thing would be a failure.

New York is a bad place but it is not bad enough to lend its aid in filling the pockets of the men who could project and carry into operation so outrageous an enterprise. People who gladly spend their dollars to witness the mimic death agonies of a "Bernhardt" or a "Morris" would shrivel their eyes in horror and speechless pity, over the bare contemplation of the divine sufferings of God. It appears to me if this thing is allowed, that we take a giant stride toward the unenviable reputation of Sodom and Gomorrah. It seems as if we might be prepared to reap the consequences in some such calamity as befel those cities. I should not like to make my

bed under the roof which covered the "stage cross" for that fearful representation.

It is to be hoped that the petition now being signed will appeal so strongly to the authorities as to prevent what all good Christians and I believe all "bad ones" too would look upon as a sacrilege, at once blasphemous and revolting. Respectfully yours, MRS. JOSEPHINE ROBBINS.

A VOICE FROM CANADA.

OTTAWA, CAN., Nov. 21, '80.

EDITOR NEW YORK MIRROR:

DEAR SIR:—THE MIRROR's noble, independent and vigorous stand against the production of the infamous and sacrilegious Passion Play has the warmest endorsement of every class of our people, and I am sure the same may be said for every city, town and village in Canada. Keep it up, MIRROR! You must and will succeed in preventing this stain on the fair escutcheon of the Stage. Yours faithfully, W. D. O'KEEFE.

THE MIRROR ON THE RIGHT SIDE.

ROCHESTER, N. Y., Nov. 21, 1880.

EDITOR NEW YORK MIRROR:

DEAR SIR: The position which THE MIRROR assumes in reference to the production of the Passion Play has added to its popularity with all classes. An old reader remarked to your representative: "THE MIRROR is on the right side in this controversy, and it will be sustained by an increased circulation." Sincerely, J. W. CARBETH.

## PRESS COMMENTS.

[Pittsburg (Pa.) Gazette.]

We object to it because it makes merchandise in the markets of public entertainment of the agony and atonement of our Lord Jesus Christ. This is a Christian nation. We use the Bible to give solemnity and binding force to judicial oaths; our laws protect the Christian Sabbath and its worship; our Christmas is a legal holiday; and our legal dates count from the birth of Christ. Nearly all our people are either professors of the Christian religion or are in the fullest sympathy with its doctrines and sentiments.

The religious press should cry out against this great impiety. The great secular newspapers, which are so potent in forming public opinion, should denounce it in the interest of the general religious sentiment of the people. The pulpit should lift up its voice against it. Christian people should everywhere discourage it. Respectable theatre goers should avoid it as they would the haunts of profanity and blasphemy. Let not Christ be dishonored and His great work for the salvation of men be brought into contempt by making a theatrical show of His passion and by coming into money the agonies of His great sacrifice.

[Chicago Tribune.]

The Passion Play, which it is proposed shall be brought out in New York, with Mr. James O'Neill in the part of the Saviour of mankind, does not get on. The protest against its representation by THE MIRROR, is very strong. Petitions are circulated in the hotels and all public places praying the Mayor and Council to stop the exhibition, and many thousands of signatures have been obtained.

As this is a subject on which Catholics and Protestants of all shades of belief think alike, it is probable that the petition will be favorably acted upon. The fact that the Passion Play, if it is given at all, will follow Sarah Bernhardt at Booth's Theatre, under the same management, shows that the alleged religious zeal of the actors and promoters of the enterprise is not unmixed with sordid motives.

[New York Herald.]

The objections to the Passion Play are manifold. In fact, we cannot see any argument in its favor. The whole mystery of the Christian faith, its beauty, its power, its persuasiveness, its influence upon our civilization, are opposed to the mere player who yesterday may have been Jack Sheppard and who to-morrow may be Laertes assuming the bodily presence of the Son of God and speaking His sacred words from a painted stage. The difference between the Passion Play as seen in the Bavarian Mountains and as it is proposed here is that one is the expression of a people's devotion, the other an enterprise for money. Mr. Abbey brings his players and puts them through their paces as apostles and saints just as he would in a song and dance business. There is no pretence of devotion. If Mr. Abbey thought it would improve his business he would turn the whole affair into a burlesque. There is no reason why, if our people tolerate the performance at Booth's, negro minstrels should not follow it with a burlesque. Once that sacred things are brought upon the stage, and there is no end to the degradation.

We do not dwell upon this from a religious point of view. The most serious objections are non-religious. We look upon Christ in this case, not as the head and spouse of any special church, but as the supreme governing influence of our modern civilization. Regarding Him, if we may do so without irreverence, as a man, His words, His deeds, His example, His fate, are transcendent. He belongs to our lives. He is associated with our earliest memories. To have this august and sacred personality brought down to the level of a negro minstrel show is a crime. And we trust that our authorities will do what was done in San Francisco—make the performance a crime.

[New York Times.]

It is reported, and in such a way as to leave little doubt as to the truth of the report, that it is the intention of the manager of one of our principal theatres to produce ere long a version or modified representation of the famous Passion Play which is periodically performed at Ober-Ammergau. It is the business of theatrical managers to provide occasional novelties for the entertainment of the public, and to bring out things both new and old for the satisfaction of all the tastes and all the moods of the people whom they undertake to please. But there are certain well understood and strongly established, if not very precisely defined, limits beyond which caterers for public amusement are not allowed to go. We have no Lord Chamberlain's office, with absolute control of such matters; our Lord Chamberlain being, in effect, that "decent regard for the opinions of mankind" which was given so conspicuous a place in our Declaration of Independence. The mere fact that a sufficient number of people would attend an entertainment to make it profitable does not justify its production if it passes the bounds of decency. If it should pass the generally recognized bounds of physical decency, it would be interrupted by the Police, and the doors of the house in which it was presented would be temporarily closed. And although these limits have become within the last twenty years quite as movable as some of the fasts and feasts established by ancient ecclesiastical authority, so that exhibitions

regarded by a large number of intelligent people as positively indecent have been tolerated, yet even here the public authorities have felt that, like the barber, they must draw a line somewhere, and on more than one occasion spectacles of this kind have been brought to an untimely end, and those who have taken part in them have "come to grief." But physical decency is not the only kind of decency. There is a moral decency which is not less important, although it may not be so clearly definable; and it seems clear that this sort of decency would be outraged by the production in a community like ours of this Passion Play.

It is doubtless assumed by those who have this project in mind that the continuous performance of this so called play at Ober-Ammergau by reputable and even pious people there, that the presence at those performances of a large number of spectators, more or less reputable, from all parts of the world, and that the serious attention which they have received from writers of respectable standing in literature and in art, give a sanction to this singular form of religious drama and warrant its repetition here and elsewhere. But this conclusion seems not justifiable; for it disregards circumstances which, according to the old adage, may always alter cases.

The Passion Play which the peasants and artisans of Ober-Ammergau perform with such a feeling of devotion at stated periods has come down to them from ancient times. The performance of a vow made centuries ago by their forefathers has preserved among these simple villagers a quasi-religious drama which long ago was discontinued by the common consent of all the people of civilized Christendom. Plays of this kind were first established, and were afterward tolerated, almost as a sort of necessity. By means of them an utterly illiterate and otherwise almost uneducated people were taught the facts of sacred history. But even in this form and with this purpose they soon degenerated into spectacles the very reverse of edifying, and when the Bible was translated into the various vulgar tongues—that is, mother tongues—of Europe, our own included, they were soon discontinued and passed into oblivion. Circumstances caused the continuance of the Passion Play among the rude people of a little Bavarian community, and the result is a periodic revival of what is felt to be an anachronism—something which attracts the attention of the curious just because it is an anachronism.

For meantime the sentiment of the whole Christian world has changed in regard to the propriety of such performances. The general religious sentiment, including that of persons who are anything but religious in their lives, has become more elevated and refined than that of the days when these spectacles were tolerated. Such reverence is attached to the persons and to the memories of all those who, according to the sacred books of Christianity, took part in its early establishment that the representation of their persons and their recorded acts, otherwise than in sacred art, has come to be regarded with a kind of horror, as sacrilegious, as blasphemy taking form in revolting action. And when such action is pushed to its utmost possible extreme, and undertakes the representation in the flesh of the person and of the sufferings of Him, who according to the creed of all orthodox Christians, came to earth and assumed the nature of man to save mankind, the feeling aroused is one of horror almost unspeakable. This feeling, as we have already said, is not confined to the professedly religious. It pervades that Christian world which, as we all know, includes millions of those who do not "profess and call themselves Christians."

The veriest agnostic who has not so much faith in the whole New Testament as he has in a lecture by Huxley or a book by Darwin might well shudder, or at least revolt, at the thought of the assumption by a man of our day of the person, the actions and the agony of Christ. Reason has naught to do with this feeling; and from the point of view from which we are now considering the subject reason ought not to exercise any influence upon such a feeling. It is a sentiment—a sentiment of the deepest possible significance to those who feel it, and they are so numerous, or rather so innumerable, that it ought to be respected, religiously respected, even by those who in their lives respect nothing else religiously.

Another consideration is of moment. The Ober-Ammergau folk perform or have performed their Passion Play as a religious ceremony, not as a dramatic entertainment by which to make money, and therefore their example (even to those who would go to Bavarian peasants for an example) does not justify a like performance in one of our theatres on a stage where French actresses and burlesque operas have left the aroma of their not distinctively pious presence and action. The performance of a Passion Play in New York as a theatrical speculation is a very different matter from its performance at Ober-Ammergau as a traditional religious ceremony. We may pardon, and even regard with sympathetic curiosity, in ignorant German peasants, that which in professional theatrical people we should resent as an insult to the common sense of decency. We hope that this affront will not be offered to the public of New York. It may be doubted whether, according to the old adage, cleanliness is next to godliness, but there can be no doubt that a sense of decorum is the next humanizing influence to a sense of religion.

[Christian Advocate.]

Certain persons, who admit that the theatre in general is evil and should be discontinued by Christians, are in the habit of saying that it can and should be reformed. Some have gone so far as to affirm that it has been reformed, and that the time has come for Christians to attend, with their children. The manager of Booth's Theatre may be supposed to know what the public wishes. He imports Sarah Bernhardt, a woman regardless of truth and financial integrity, and devoid of elasticity. A genius and a great actress no doubt she is; but as a character unfit for description. She is petted, idolized, envied. Actors and actresses associate with her, and the public do her honor. The dramatic critics in the daily papers lose their heads and write in a style of gush which would be ludicrous even in a love sick school-girl. The once reputable Union League Club disgraces every one yet connected with it by giving her a reception.

What has her character to do with her acting? says one. Another says that "it is with the woman of genius that the public has to do, and not the woman of morals." These remarks show the extent to which the American theatre has debauched its votaries. As well might an inmate of a house of ill-repute be brought to sing at a charity concert because she has a fine voice, as such a female to enact scenes relating to domestic life or involving morals.

All who patronize her not only say that virtue is not, in their estimation, necessary to a woman of genius in order to secure their countenance, but that the most shameless repudiation of it should not prevent her from

being honored. Some woman referring to Bernhardt has said, "Let man scorn woman, but let not woman do it." Will she apply this to the poor unfortunates with whom society abounds? Nay; hundreds of women who will associate with men of evil repute and who will countenance this unchristian, unclean, whose glory is her shame, will scorn those who have sinned but once and repented ever afterward. The spectacle of the fashionable crowd, and men and women of position going to see this woman, loosens the strings of virtue in the country more than many performances of the Black Crook.

The Passion Play appropriately follows. Where moral distinctions are obliterated, religion is no longer respected. In 1634 a frightful plague prevailed in Upper Bavaria, and the inhabitants of Ober-Ammergau vowed that if they escaped they would every ten years perform the Passion Play. It lasts through twelve consecutive Sundays, from 8 a.m. to 4 p.m., employs three or four hundred actors, and is of a religious character, similar to the ancient miracle or passion plays which were common three hundred years ago, but of which this is the last survivor.

The Passion play to be produced in New York is nothing like it. It has no religious character. Its performance in a common theatre by actors and actresses is the most abominable blasphemy ever attempted in America. It should be stopped by law. It is alike offensive to Jews and Christians, Protestants and Catholics. If any thing would justify a mob in civilized society, it would be the attempt to personate the sufferings and death of the Redeemer upon the boards of a theatre. The manager offers to give the proceeds to charity. Charity needs no support from either blasphemy or impurity. Candor requires us to say that the leading dramatic paper in the country is as strongly opposed to this horrible profanation as the most earnest Christian. Its management promises that it shall be stopped.

The manager who could propose a thing equally offensive to good taste, good morals, and the sentiments of all classes, except the most depraved, must be morally color-blind.

(Spirit of the Times.)

But for a single circumstance, Thanksgiving Day might be heartily celebrated, next Thursday, by all our managers. That circumstance is the threatened representation at Booth's of the California Passion Play, which now hangs, like a frowning cloud over New York theatricals. The production of the Passion Play, if persisted in, will array against the theatres all religious people, all society people, and all the people who respect either the Bible or the stage, or both, and it will not only injure Manager Abbey very seriously, but will also cripple every other manager. As we have previously said, the Passion Play will be prevented by the law, if Manager Abbey persists in putting it upon the stage; but when the law is invoked against the theatre, most of the injury which we deplore will be already done. All of the leading daily papers have followed the example of *The Spirit*, and pronounced against the Passion Play. The New York MIRROR, which represents the theatrical profession, publishes every week a number of interviews with clergymen and other prominent citizens, protesting against its production. Sermons are preached against it. The following petition, numerously signed, is in circulation, and will be presented to the Mayor and Aldermen:

Whereas, Public advertisement has been made of an attempt to degrade religion and to divert the play-house from its proper sphere by representing at Booth's theatre, in this city, during the month of December proximo, a so called Passion Play, depicting the life and sufferings of Jesus Christ and His disciples by hired performers, upon the public stage, to the detriment of morality and the endangering of the peace;

Therefore, The undersigned, citizens and residents of New York City, respectfully petition the Board of Aldermen to enact, and the Mayor to approve, the following ordinance, in order that the aforesaid desecration of religion and unaliversion of the theatre may be prevented by law:

Section 1. It shall be unlawful for any person to exhibit or take part in exhibiting in any theatre or other place where money is charged for admittance, any play, performance, or representation displaying, or tending to display, the life and death of Jesus Christ, or any play, or performance or representation calculated or tending to profane or degrade religion.

Section 2. Any person violating the provisions of this ordinance shall be guilty of a misdemeanor, and punished by a fine not exceeding one thousand dollars, or imprisonment not exceeding six months, or by both such fine and imprisonment.

From the temper of the public, it is evident that some such ordinance will be adopted if Manager Abbey be so ill advised as to allow matters to proceed to such extremities. Besides this, it should not be forgotten—that the theatres of New York are licensed by the Mayor, upon payment of an annual fee of \$500 to the representatives of the Juvenile Delinquent Asylum. It is a question whether the power to license does not include the power to withhold, and even to revoke, the license, upon proof that any theatre is to be used for representations which may desecrate religion and imperil the public peace. We should be very sorry to see this power exercised, if it legally exist; but there is no doubt that the Mayor would be sustained by public opinion if he were to refund the balance of the licensing fee for Booth's, and cancel the license from the date of the production of The Passion Play, upon the presentation of such a petition as the above.

[Celtic Monthly for December.]

After the Bernhardt *furore*, which, by the way, is panning out disastrously to the speculators, the next proportionately theatrical craze will be the Passion Play. We cannot imagine a more dastardly outrage or a more sacrilegious crime than a stage presentation of the passion and death of the Saviour of mankind. The New York MIRROR deserves the thanks of Christians throughout the world for its persistent, unselfish, and conscientious efforts to suppress the production of the Passion Play. Its plucky editor, Harrison Grey Fiske, has entered into this conflict fearlessly and unshakably by cowardly backers, and his efforts in the direction of preventing the occurrence of such a shameful spectacle have been rewarded by the cheers of thousands of sympathizers, who are with him heart and soul in his noble work.

[Sunday Courier.]

The production of the "Passion Play" seems likely to stir up considerable discussion among both clergy and laymen. At the recent meeting of the Baptist clergymen of this city and Brooklyn, the Rev. Dr. Eddy introduced a resolution, which was unanimously adopted, censuring the proposed production. The New York Mirror is making a persistent attack on it, and has interviewed



several prominent clergymen, all of whom express their disapproval in unmeasured terms. To crown all, Steve Fiske, the latter day Mother Shipton, declares it will never be produced.

[Sunday Democrat.]

The Passion Play is about to be put in rehearsal. Some people who have a little courage ought to try to legislate it off the stage. It will be a crying shame, in this great Christian city, if the passion and death of our Divine Saviour are allowed to be presented as a theatrical showpiece—a tawdry spectacle for pecuniary purposes.

AT THE CITY HALL.

The question of the Passion Play was touched upon by the Board of Aldermen, Tuesday afternoon. The sentiments uttered during the meeting, show very conclusively how the wind blows. When the test vote was taken on the resolution to consult the Corporation Counsel as to the jurisdiction of the body to legislate in the matter, it is significant that only one Alderman of twenty voted in the negative. The agony will be over next Tuesday afternoon, when the Board meets again, and the matter comes up for final settlement. Then some definite action will be taken.

ALDERMANIC PROCEEDINGS.

The feature of the Aldermanic Session on Tuesday last, was the Passion Play and its threatened production in the city. As soon as the routine business was finished, Alderman Morris handed down the following preamble and resolution asking their speedy adoption:—

Whereas it is announced in the public press of this city that a play is now in course of preparation called "The Passion Play," and

Whereas the production of this play in this country in any public place would be an insult to any Christian community, therefore be it

Resolved, That the Corporation Counsel be requested to give the Board of Aldermen an opinion as to whether any of the laws now in force would be sufficient to prevent its introduction; and, if none now exists, whether the Common Council have the power to pass an ordinance prohibiting the introduction and exhibition of this play before the public.

And if they have the power to pass such act, then be, the Corporation Counsel, shall prepare such an ordinance as will cover this case and all other cases that may arise in the future and send the same to this Board of Aldermen for its immediate passage.

Alderman Marshall evidently misunderstood the motion, for he jumped to his feet and declared that they had no right to introduce the element of religion into the board.

Alderman Houghton placed the objecting alderman on the track by informing the board that all the motion asked for was that the opinion of the Corporation Counsel be obtained as to the board's powers in the matter.

Alderman Morris—In Europe, where the Passion Play originated, it is regarded as a pious ceremonial.

Alderman Robert Hall—We do not care how the play is regarded in Europe. What concerns us is how it is looked upon here, and we know that the moral and religious public are unalterably opposed to it. I am surprised to hear any gentleman advocating this play in this Board.

Alderman Sauer—This board has nothing to do with the production of the play. We are not gifted with authority to criticize the drama.

Alderman Wade—The proposition to produce this play, dealing as it does with subjects that we are accustomed to connect rather with churches than with theatres, is a direct insult to a Christian community. I hope that the Board will not decide to strike out the preamble. I think that it exactly expressed the opinion of the best of our citizens. America's greatest actor—a gentleman who is, perhaps, as well qualified to judge as any in the land—telegraphed his protest to the production of the play yesterday. That gentleman is Edwin Booth.

Alderman Sauer—I do not see what right we have to interfere.

The vote was then taken and the preamble and resolutions were adopted, Alderman Marshall alone voting in the negative.

THE LAW.

So far as the question of their right to act is concerned, we would call their attention to the section of an act passed in 1839, relating to theatres, which was amended in 1860. This distinctly provides that "License shall be issued under such terms and under such regulations as the municipal authorities may respectively present."

## DRAMA IN THE STATES.

CONTINUED FROM FIFTH PAGE.

date (25th) with the Four Seasons comb. preferring to close the house rather than give his patrons a poor show. The comb. was "roasted" by the Providence papers, where they appeared last week.—My Partner on the 25th.

NEWPORT.

Bull's Opera House (Henry Bull, manager): Minnie Palmer's Boarding School comb. appeared the 16th before a good audience, but did not give satisfaction. Four Seasons comb. are billed for the 23d; 24th, The Opera of Martha, with Mrs. H. C. Carter in the principle role. Booked: Hartmann the Magician.

South Carolina.

CHARLESTON.

Owen's Academy of Music (J. M. Barron, manager): Ford and Denham's Masqueraders on 19th and 20th, to good business. They made a decided hit here. They appear here again on 26th and 27th.

COLUMBIA.

Opera House (J. H. Zeamer, manager): W. J. Thompson's Electric Light comb. showed to a fair house, 17th. Booked: 24th, The Galley Slave; 26th, Rial and Draper's Uncle Tom's Cabin; Dec. 8, Jule Keen and

Sallie Adams, in Chris; 13th, Amy Stone comb; 25th, Hickey's Humpty Dumpty troupe.

Virginia.

RICHMOND.

Richmond Theatre (W. T. Powell, manager): Rice's Bijou Opera co. in The Spectre Knight and Charity Begins at Home, 15th, 16th and 17th, to fair houses. Gus Williams in Our German Senator filled out the week, to poor business. Mahn's Comic Opera troupe begins an engagement of four nights and a matinee on the 22d.

Mozart Hall (Charles L. Seigel, manager): The Rive-King Concert co. 15th and 16th.

ALEXANDRIA.

Armory Hall (George S. Smith, manager): Prof. William Mason Evans, dramatic reader, to fair business on 15th. The Schutt Musical Family, will appear 25th.

Sarepta Hall (J. M. Hill, manager): May Fiske's Blondes, 22d. Booked: Mississippi Genuine Negro Minstrels, second engagement, Dec. 6.

Wisconsin.

MADISON.

Opera House (George Burroughs, proprietor): Denman Thompson, in Joshua Whitcomb, came 16th, to a crowded house. The play was badly cut and hurried in its production. This will not do before a Madison audience. There was a great rush for tickets. Sanctimonious deacons, who have always looked upon the theatre as a recruiting house for the devil, were among the most anxious seekers after the little pasteboards. Hop-Scotch, Gulick and Blaisdell's Attraction No. 3, came 17th to poor business. The Mackay Sylvester comb., booked for 18th, in Our Flirtations, failed to come, having cancelled all the western dates, much to the sorrow of confiding bill-posters. Nothing booked for December.

MILWAUKEE.

Grand Opera House (J. Nunnemacher, manager): Barlow Wilson Primrose and West's Minstrels, 15th and 16th, to crowded houses. They gave a most pleasing entertainment. Den Thompson, 17th, 18th, 19th and 20th, to packed houses, creating no end of amusement. The co. is excellent.

Academy of Music (Harry Deakin, manager): Snellbaker & Benton's Variety comb., 15th, 16th, 17th, has attracted good houses. Gulick & Blaisdell's Hop-Scotch, 19th, 20th; Rial's Humpty Dumpty co., 25th, 26th, 27th; Little Concert, 30th; Eli Perkins lectures 21st; Emily Gavin, in readings, 28th.

Favorite Theatre: Variety, running to a good business; the entertainment is the usual olio.

BELOIT.

Goodwin Opera House (S. J. Goodwin and Son, proprietor): John T. Raymond, as Col. Sellers, to fair house, 15th; Hop-Scotch Messrs Gulick and Blaisdell's Guaranteed Attraction No. 3, on the 18th; a splendid variety entertainment. The Mackay Sylvester comb., in Our Flirtations booked for 16th. Cancelled: Jay Rial's Humpty Dumpty the 29th; Davy Crockett, Dec. 9.

District of Columbia.

WASHINGTON.

National Theatre (John W. Albaugh, manager): Ada Cavendish, in The Soul of an Actress, last week to fair business. D'Oyley Carte's Pirates of Penzance this week. Lotta comes 29th, for two weeks.

Ford's Opera House (John T. Ford, manager): One Hundred Wives drew good houses last week. Mr. Hopper and Ada Gilman were loudly applauded. Haverly's Black Hundred this week, and Gus Williams in Our German Senator, 29th.

Theatre Comique (Jake Budd, manager): Clark, Watson, Brevard and Sawtelle, DeWitte Cooke, Lizzie Daly, J. S. Manning, Jennie Sothorn, the Cottlets, Charles H. Stanley, the Lakies, Jake Budd, in the Oyster Dealer, and the co. in Lost in London.

Items: Mrs. Adeline Duval Mack, in Evening with the Poets, Dec. 8, at Willard's Hall.

Canada.

TORONTO.

Royal Opera House (J. C. Conner, manager): The Harrisons in Photos to large houses, 15th. Co. good. Balance of week the house was well filled, the attraction being the first appearance in this city of the Osborne Comedy co. in Colleen Ruth. 25th, Toronto Opera co.

Grand Opera House (A. Piton, manager): Soldene Opera co. to very fair business all the week. 26th, Corinne Merrie Makers.

OTTAWA.

Grand Opera House (John Ferguson, proprietor and manager): Archibald Forbes, war correspondent, delivered two lectures 15th and 16th, to good houses. The Fisk Jubilee Singers' Concert 19th, was attended by a large audience.

MONTREAL.

Academy of Music (H. Thomas, manager): Gorrinne and her Merry Makers, in the Magic Slipper, to good houses. The co. is beyond the usual average one and the whole thing well produced. Booked: Halleck's French Opera Bouffe co., 22d and week.

Theatre Royal (J. B. Sparrow, manager): Closed: Nothing booked week of 22d.

Items: The Halleck co., while playing Quebec and Three Rives drew the ill-will of the Catholic clergy on itself, and the people were enjoined to stay away from the theatre; nevertheless money was turned away each night.

HAMILTON.

Academy of Music (Joseph Kneeshaw, manager): Popular Dramatic co. in Our Boys, 15th, to a large audience. Josh M. Chapman, Harry Lane and Miss Adelaide Flint, deserve special mention. Farin's Concert co., to fair houses, 16th and 17th.

Grand Opera House (J. K. Spackman, manager): This house will be opened by the ever welcome Salisbury Troubadours with The Brook and Patchwork, for four nights. To be followed by the Boston Ideals, Dec. 8 and 9.

Booth.—Marion Booth is an active lieutenant of Mr. Bergh's S. P. C. A. She is a patroness of the association.

STUDLEY.—J. B. Studley starts on a starring tour next Monday, opening at the Portland Opera House, in Monte Christo.

PASSION PLAY.—"Not only a degradation to religion, but to the drama itself; and an insult to a profession filled with noble men and pure women."

A. OAKLEY HALL.

WARDELL.—Ethel Wardell, a Philadelphia lady, gave a decidedly good performance of Valentine in the Celebrated Case, last week at Haverly's Brooklyn theatre. She was a debutante but acquitted herself like a tried professional.



Steinway Hall was packed in every part on Friday, when the first concert of the Donald-Rummel company was given. The new organization is a strong one, musically considered, and it has been formed evidently with a view to popular favor. All its members, vocalists and instrumentalists are far above the average of ordinary concert troupes.

The programme had something for everybody—opening with a Weber overture, (Oberon) and comprising the following numbers. Ave Maria, Luzzi, Signor Belari; concerto in A minor, Schumann, Frank Rummel; Grand Aria, Com'e Bello, Donizetti, Madame Donald; The Lost Chord, Sullivan, J. Levy; Duet, Beautiful Night, Gounod, Marie Schelle and Miss Roderick; Aria, Verdi, Signor Castelli; Andante and Rondo Capriccioso, Saint Saens, Leopold Lichtenberg; Duet, Ardit, Madame Donald and Signor Belari; Fantasia Hongroise, Liszt, Franz Rummel; and a trio, Curshmann, Marie Schelle, Miss Roderick and Signor Belari. An excellent orchestra, under the direction of W. G. Dietrich, contributed largely to the success of the concert, playing the Weber overture in good style, and accompanying most of the songs and also Franz Rummel's piano solos. Belari, the tenor, sang his selections pleasingly, but his voice is light, and his work was far from being effective. His Ave Maria was, however, rendered with taste and expression, and in the duet with Donald, he sang with spirit. Signor Castelli is a good basso. His voice is strong and of fine quality, with an excellent upper register. There is a hesitation of manner about him which mars the effect of his singing, but there can be no question as to his voice. Mr. Castle (beg pardon) Castelli, is young enough to grow out of his timidity, and become a really useful basso in our concert rooms. His admirable singing of Sperate o Figli won him a genuine encore, when he gave a selection from Sonnambula. Madame Donald, the prima-donna soprano, has a clear, powerful voice, of ordinary compass, but even in quality. Her style is attractive, her vocalization, however, is faulty. This was her first appearance, and perhaps she was nervous. We may reasonably hope for better things from her. She sang Com'e Bello fairly well, but in the florid passages, there was noticeable a lack of execution. Evidently her voice was not under control. In Molloy's song, "My Ship is on the Sea," which she gave as an encore, she was more successful, and very pleasing in the duet, Una Notte, with Belari. Marie Schelle, Leopold Lichtenberg and Franz Rummel have a reputation as artistes. Mr. Rummel played his Schumann concerto admirably, giving the allegros with graceful force, and the inter-mezzo with dainty phrasing. Mr. Rummel is a fine pianist and a favorite in New York. His rendering of Liszt's Fantasia Hongroise, with orchestra, was a masterly performance, refined and grandly effective. Mr. Lichtenberg's violin performances took the audience by storm. He displayed marked facility of execution in the Saint Saens's selection, and played with genuine artistic taste, winning great applause, and an encore. Neither Marie Schelle nor Miss Roderick were heard in solos, but they sang finely in the concerted pieces allotted to them. Levy received a vociferous reception. He played Sullivan's Lost Chord, and Aronson's Sweet Sixteen Valse, then he was recalled several times, and as the audience insisted on hearing him again, played a serenade by Gounod. Altogether the Donald-Rummel combination gave an excellent concert, and the vast audience seemed highly delighted. Concert goes throughout the country will enjoy the concerts to be given by this new troupe.

Another new concert troupe made its first appearance on Friday, the Rionda combination, at Chickering Hall. The concert was a poor affair, and the audience small, but good-natured. Before the concert was over, a large number disappeared. Mile Rionda Adele Barbe, Leon Heyman, Alfred d'Hubert, Charles Bassett and Gabriel Marie, were the artists who appeared, all of them having, according to the programme, a European fame. Of the lady, whose name heads the troupe, scarcely anything in the way of criticism, can be said, that would not seem to her unpleasant. Mile Rionda has a powerful voice, but of so harsh quality as to render her singing positively distressing, and she jerks out her notes in the most self-assertive manner, without any regard to the feelings of her audience. Her shrieks in the Emili Cavata were something appalling. Mile Rionda's voice, needs much careful training before she can hope to take any position on the concert stage. The other artists were fair, and did passably good work. Mr. Heyman and Mr. d'Hubert, violinist and cellist, made an excellent impression by their careful instrumentation. Neither artist has much power, but both possess a refined taste and delicacy of execution. Adele Barbe, child pianist, secured the good will of the audience, but she was evidently overweighed in the Liszt Rhapsodie, which she played however, with considerable precision, though with little musical intelligence. Her fingering is good, and her touch is crisp, certain and strong, and she

plays with marked correctness as to time and tune. Miss Barbe has evidently been well trained as to technique, and as she grows older, she will gain a fuller understanding of the music she plays. It ought to be said that Gabriel Marie acted most efficiently as musical director, and the intermezzo of his, played by Mr. Heyman the violinist, proves him to be a composer of merit. This company announces a second concert at the same hall.

The Teachers' Association of New York gave an excellent concert, on Saturday, at Steinway Hall, to an audience which crowded the place in every part. The attraction offered was a delightfully popular programme, interpreted by the Donald-Rummel concert combination. We have already spoken of the members of this company in our notice of the concert on Friday. The programme on this occasion was slightly changed, but there was no difference in the execution of the several numbers by the artistes, all of whom did remarkably well, some of them securing numerous recalls from the well-pleased audience. Franz Rummel was, as usual, most successful in his concerted pieces, the concerto in E flat, by Liszt, being admirably played. Levy also scored a success, and won several encores. The following is the programme:

PART I.—Overture, Ruy Blas (Mendelssohn), Orchestra; Cavatina, Sperate o figli (Verdi), Signor Castelli; Concertatueck (Weber), Mr. Franz Rummel; Melodia, Pace pace (Verdi), Mme. Donald; Violin solo, Romanza and Finale from 2d Concerto (Wieniawski), Mr. Lichtenberg; Duet, Il Guarany (Gomez), Miss Roderick and Signor Belari.

PART II.—Duet, I Masnadieri (Verdi), Miss Schelle and Signor Castelli; Cornet solo, Non Torno (Matti), Mr. J. Levy; English ballad, When My Ship Comes In (Millard), Mme. Donald; Concerto in E flat (Liszt), Mr. Franz Rummel; Trio, Ti prego o padre mio (Curshmann), Miss Schelle, Miss Roderick, Signor Belari.

Anna Bock's second piano recital came off, on Thursday Nov. 18. The weather was stormy and the audience small, but the young pianist did well, and evidently secured the sympathy of the few who had braved the elements to listen to her playing. We noticed a number of well known musical people, who seemed interested in the success of Miss Bock. The leading piece on the programme, was the Beethoven Sonata in C Minor, No. 2, for piano and violin. In its execution, Miss Bock was assisted by Hermann Brandt, who is an accomplished violinist, and a member of the Philharmonic orchestra. Then there were a large number of selections, given as solos by Miss Bock—an etude by Brahms; Prelude and Fugue, in E minor by Mendelssohn; Chopin's F sharp Impromptu; Polonaise in A major, by the same composer; Gavotte and Variations by Rameau; Rhapsodie Hongroise No. 5 by Liszt; valse Caprice by Tausig and other pieces. In the rendering of these, Miss Bock, was at her best, and some of the pieces, specially the Brahms and Mendelssohn selections were admirably played, and with great facility and expression. In the Sonata for piano and violin, good work was done by both artists, and a careful rendering of the piece was given. Miss Bock is evidently in earnest and loves her art. Those who attended the recital had a musical treat. Miss Bock's playing on this occasion, was in no way inferior to that at the first recital. She showed a brilliancy of execution all through her programme, and what is more to the purpose, an intelligent comprehension of her work.

Gerster appeared in a new role on Saturday night—that of the Flower Girl, in Charity. The performance was excellent and full of melody, caused by the great jingling of gold coins that poured into the hands of the cantatrice as the rich folks filed passed her in single columns, purchasing their tiny bouquets. The affair was for the benefit of St. Francis (Xavier's Church, it proved a great attraction, and the audience was immense. The prima-donna was escorted by her husband, Dr. Gardini, and she wore a robe of dark purple, large plumed hat, trimmed with silver ornaments, and in her ears superb diamond solitaires. This new role is admirably played by Mme. Gerster.

The eighth annual festival of the choirs of Trinity Parish took place on the 18th, in Trinity Chapel, on West Twenty-fifth street. There was a very large audience, packing the chapel to the doors. The processional hymn was sung by one hundred and twenty men and boys, and several anthems were finely rendered by the combined choirs. The solos by the principal singers were ably sung. Mr. Messier, conducted, and Mr. Gilbert presided at the organ.

Haverly's Widow Bedott company, as now stands, comprises the following people: C. B. Bishop plays the Widow; James C. Barrows does Elder Smiles—a new creation of the part which, it is said, quite equals that of the verbose relict of Hezekiah P. Bedott; C. S. Dickson, John Sutherland, C. Bishop, Fred. Wynne, Nellie Peck, Louise Evans, and Helen Vincent. C. E. Blanchett is the active manager; James P. Locke is the treasurer; and Frank W. Pane is general agent. They opened Sunday night Nov. 14, in New Orleans to a large house. Mr. Blanchett's last letter, reports that the company has done the largest business through Texas if any this season.

A prominent manager of the West, writes thus to a friend in this city: "Jack and Miller's Comets opened with me last night, and great—but they're bad!"



The Comley-Barton company returned to New York Monday night, presenting their absurdity at Manager McCaull's cosy Bijou Opera House. This time Lawn Tennis is presented in three acts, instead of two as formerly; but the change cannot be said to improve it. The pretty operatina, Djack and Djill, which was formerly introduced in the Man Taner's Club during the action of the last act, is now made a little act all by itself. The performers have become careless and loose in their business, and the operetta—which was the most delightful portion of their entertainment—has been ruined by the introduction of coarse horse-play and rough buffoonery. John Howson is no longer funny, because he has become decidedly vulgar. In a piece like Lawn Tennis, which is supposed to appeal to a refined class of people, this is a fatal fault, that should be looked to. But the costuming is odd, the scenery pretty, the music popular, and no doubt the piece will enjoy another prosperous run.

A notice of the Mulligan Nominee is deferred by press of matter until next week. It was produced Monday night and made a great hit.—Needles and Pins, at Daly's, The Guv'nor, at Wallack's, Virginias, at the Fifth Avenue, Revels, at Haverly's Fourteenth St., Enchantment, at Niblo's, Sharps and Flats at the Standard, and Hazel Kirke, at the Madison Square, are all doing finely. Tony Pastor's, the San Francisco, and Sarah Bernhardt are making an excellent record.

—Thanksgiving Day there will be special matinees at all the houses.—Daniel Roebat draws splendid audiences to the Square. Dr. Collyer's letter has awakened an interest among people who never attended the theatre before, and they are flocking to see Sardou's play every night.

## AMONG THE MUSICIANS.

A sacred concert was given on Sunday at the Thalia theatre.

The Franko family will give a concert in Steinway Hall Dec. 8.

Boito's opera, Mefistofele, is to be produced at the Academy of Music to night (Nov. 24).

Sunday concerts, with well selected programmes have been started at the Windsor theatre.

Boito's Mefistofele is the sensational operatic production at the Academy of Music this week.

Arbuckle and his 'and are giving their last performances at the American Institute Fair this week.

A Christmas Carol; or, Marley's Ghost, is the title of a new comic opera by Signor Morosini.

Mrs. Fred. Lowerre (Lella Lauri) will probably appear in concerts this season in New York.

Olivet, the latest Parisian operatic success in London, is to be produced here at the Park, about Christmas.

Belle Cole, late of Dudley Buck's Opera company, has resumed her former position as a church soprano.

La Damnation de Faust is the great feature of the Oratorio Society's performance on Dec. 2, at Steinway Hall.

Constance Howard's piano recitals take place Dec. 4 and 8 at Steinway Hall. The lady is well-known in musical circles.

Rossini's Stabat Mater will be given as the chief attraction at the sacred concert on Sunday next at the Academy of Music.

The Pirates of Penzance invade Brooklyn, on Thursday, the 25th, and play at the Academy of Music the remainder of the week.

Rudolph Bial is playing choice selections such as the overtures from William Tell and Tannhauser, and Strauss' best waltzes, at his special concerts.

Gilmore's Promenade Concert, at the armory of the Twenty-second Regiment, announced for last Saturday, was postponed on account of the illness of Mr. Gilmore.

Success attends the Rive-King Concert company in their travels through the south. The various members, specially Mme. King, pianist; Herr Richter, violinist, and Mile Bellini, dramatic soprano, are receiving high encomiums from the local press.

The Oratorio Society has its first rehearsal on Friday. Elijah is the oratorio to be performed. On the following evening, Nov. 27, the first concert takes place. Four hundred and fifty voices and the Symphony Society's orchestra take part.

## PROFESSIONAL DOINGS.

A correspondent writes from Newark, N. J., to learn Henry Lee's line of business. Look at his card on the first page of THE MIRROR.

J. A. Gilbert, Sam Holdsworth, Bertha Foy, Edith Merton, Bessie Gray and the St. Felix sisters comprise the company which is to play Goodwin & Graham's Greek Fire.

Aldrich and Parsloe's My Partner combination, which has just closed a remarkably successful engagement at Niblo's, beg another tour of the New England circuit next week.

E. H. Gouge has assumed the management of a panoramic entertainment of a scriptural character, which he intends exhibiting through the country, opening Thanksgiving night at the Brooklyn Athenaeum. A private exhibition for the benefit of the press, occurred Wednesday evening.

The Reutz Santley party, had a narrow escape from disaster recently in the south. A train on which they had embarked from Columbia, S. C., to Montgomery, Ala., was thrown from the track and almost totally wrecked. Lisa Weber writes that she was thrown thirty feet down an embankment, but fortunately escaped with a few scratches. No limbs were lost, and everybody congratulated every body else upon an almost miraculous escape.







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"The Donaldi-Rummel Concert company, which gave its first concert at Steinway Hall last evening, attracted an audience which completely filled every part of the hall."—N. Y. EXPRESS.

"The company is of a kind which cannot fail to be popular from the miscellaneous nature of its component parts and the excellence of the artists who belong to it."—N. Y. MAIL.

"There was a very large and enthusiastic audience present at Steinway Hall last night, to signify a hearty approval of the Donaldi Rummel concert."—N. Y. POST.

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Mr. William J. Scanlan is making TONY O'DOWD a success. The audience last night applauded all he said and did, for it was well said and well done.—JOURNAL, Jersey City, Nov. 16.

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